

# PIG

THE PIG PAPER  
NUMBER 10  
\$1.00 (55p:UK)



# STY

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**WE PRINT YOUR  
LETTERS**

September 28, 1978

Dear Gary Piggee;

In reference to your Toronto Punk "Epitaph" (PP#9) ...excuse me for begging to differ, but uh..."Biggest mouths"? Compared to who? The Poles? I don't mind being wiped for having, according to you, "no talent" (compared to who? The Viletones?) but I do oppose being tossed off as an Ontario College Of Art band with rich parents etc.etc. Even this I wouldn't mind if it was true, but since at least two members of the band you were referring to (since we've now undergone the usual "personel changes") had not even reached college age yet (including myself) and if I hadn't been selling off my personal possessions in order to make amplifier and rehearsal space rentals during the six months of hard work and practicing we put in before we ever played anywhere (and certainly not the art college), I would appreciate you either research your subject or come up with something a little more valid to slag us off with. But all that aside, if it's supposed to be an insult to be dumped in with all the other bands you consider useless (need I reiterate? The Cads, The G-Rays, The Curse, The Androids, and the "unmentionable" B-Girls and Ugly) are, with a few more recent exceptions (Ricardo Nova, Martha And The Muffins), perhaps the only musically innovative alternative bands in Toronto; the only ones who've attempted to forge ahead with new ideas and concepts and progressed while at it. Even The Ugly are the only real "punk" band to attempt a musical progression and still retain some energy and excitement. Yet the four bands you praise are of dubious value to Toronto's underground culture: The Battered Wives have become simply an acceptable bar band, The Poles ran to New York to find appreciation as "artists", and The Viletones have never made the right moves at the right time and subsequently dwindled away to nothing. Yet I find your lauding of The Dishes the most questionable choice of all. If it's such a crime to come out of the College Of Art (don't forget, The Diods were really an extension of Paul Robinson's final thesis for 1976), why pass off the most notorious of the art bands by simply acknowledging that they came from there? Besides, there's another band you've labelled for success and what happened to them? Another Viletones? Besides, if they were so great, who started The Dishes in the first place? (Need I reiterate? Our own Tony Malone). Anyway Gary, the Ryerson Collegiate 1978 Manual knocked us for being toneless, inept, overly loud and unmusical, but they at least stuck us in with Teenage Head, Destroy All Monsters, Suicide, Talking Heads, The Dictators, and The Strangers as our tuneless cohorts, all of whom have recorded anything from a single to three LPs and all with some degree of success. So next time Gary, do try harder, and take a lesson from REAL college journalism students: When writing complete fallacies to support your point of view, you might as well go all the way.

Yes, How'd (by the way - you forgot the "a") Yours in atonality  
but of course you're absolutely correct. I How'd Pope  
shouldn't have started up this ridiculous (Drastic Measures)  
magazine in the first place - I don't know what I'm talking about  
half the time anyways, as you've so plainly pointed out for all to  
see. Oh, How'd - Why ever did I give up my promising career  
as a rock star (need I reiterate? MARTIN AND THE E-CHORDS)  
for this canine PIG stuff? Why aren't I still safe and sound  
in school like you? Where did I go wrong? (Ps. How'd: FUCK OFF!)

# PIG-10

## “EQUUS PARVUS SUM BONUS ET MAGNUS!”

Good Evening Sports Fans! This is your old pal Gary the Pig welcoming you to THE PIG PAPER's gala Tenth Anniversary Issue. Yes, during the past three years us folks in the sty have churned out Ten -count'em- Ten PIG PAPERS for your reading and dancing pleasure, ranging from our crude two-page Kinks hand-out (PP#3) to what you hold now: The spiffiest PIG of them all.

The majority of PIG PAPER 10 was concocted as I spent the autumn of '78 lounging on the beaches of sunny California. That's right: After fifteen years of listening to Jan And Dean records, I finally escaped Canada for a voyage to the Promised Land. My visit was admittedly brief coz I had to get back to Toronto in time to compile this issue (and pick up my Christmas cheques from all my wonderful relations), but I'll be back in L.A. this spring, hopefully scoring some pigsclusive interviews with all our fave ho-dads'n'hopscoatchers. (Whatever Happened To David Marks?) Yes, California is a great state, and the gurls all get so tanned...

Back in Toronto, I realized I'd returned just in time to see my Death Of Canadian Punk predictions of PIG PAPER 9 become reality: The fabulous Viletones disbanded, the city's top newwave lounge - The Horseshoe Tavern - returned to an all-C&W policy, and the scene in general despite what Ral(ph Al)fonzo may say, is in shambles and disrepair. NOTE: To any would-be punk stars, or musicians of any sort for that matter - Steer clear of Toronto. You won't find any gigs here, and if you do you won't get paid (much). May I suggest Massachusetts as a good launching pad for your careers. Or even Detroit.

But Toronto's not the only town housing a bunch of ex-bands: It seems the new wave has washed ashore at last, and few musical combos have made it intact. In PIG #10 read all about it: Who's broken up, Who is about to, and Who should.

Speaking of Who: Our heartfelt condolences to ourselves over the loss of a great rocker (not to mention one of PIGS longest and loyalist fans), the great Keith Moon. No special tribute to his memory is offered herein; in fact, I'm not even going to bend under public demand and re-release the first two PIG PAPERS: the Who issues. Let dead drummists lie I say. However, I do feel some supposedly with-it mag out there should do a spread on producer-extrodinaire Tom Wilson, who suffered a fatal heart attack of late. Had it not been for Tom, we would be without such fine songs as Subterranean Homesick Blues, I Am A Rock, What's The Ugliest Part Of Your Body, Sister Ray, and Sky Pilot, to name but five. Bye Bye, Tom - Hope you produce a few Buddy Holly tracks in that big sound studio in the sky.

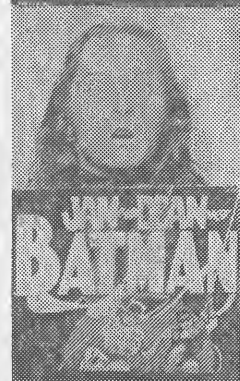
Death, Death, Death: The music, and the people who make it, are dropping like flies it seems. 1976, 1977, 1978: What a lousy era for pop...

On that encouraging note, I bid Adieu till 1979 and PIG PAPER #11, and Happy Motoring through the next twenty-two pages.

PIG

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Now  
you can  
**MEET  
THE PIGS!**



**No.2:  
CINDY  
PIG**





# PIG PICKS



(Left to Right) EDDY SCUFFLE, JOHNNY CITREON, THE TEMPS & TODD FURY: America Dollar Drainers

FROM THE ASHES OF SOME OF ONTARIO'S MOST LEGENDARY PROTO-PUNK OUTFITS (MARTIN AND THE E-CHORDS, T.C.F., THE CONCORDES) HAS SPROUTED THE VERBS, CURRENTLY TORONTO'S HOTTEST LITTLE BEAT COMBO. THIS YOUNG KICK-SKULL QUARTET LIKE TO THINK THEY PICK UP WHERE ERIC BURDON AND THE ANIMALS AND THE ORIGINAL SMALL FACES LEFT OFF. A SAUCY CLAIM, BUT ONE WHICH IS LIVED UP TO EACH AND EVERY TIME (FROM LEFT TO RIGHT IN THE ABOVE PHOTO) EDDY SCUFFLE, JOHNNY CITREON, THE TEMPS, AND TODD FURY MOUNT A STAGE. PIG APPROACHED JOHN MARS, LONG-TIME VERB-BOOSTER, ABOUT COMPOSING A VERBS BLURB FOR THE TENTH PIG PAPER. JOHN IN TURN APPROACHED THE TEMPS, THE LEAD GUITAR, AND HERE'S WHAT HAPPENED:

PIG: So, I guess we should begin making plans for The Decade Of Absence.

TEMPS: Yes, everyone should. We all should. Brian Jones HAS been gone for a while, hasn't he? Ten years?

PIG: Yes, ten years next July.

TEMPS: Well, we'd better get ourselves concerned with The Absence then. We'll get a few snuggies and a few Newcastle Brown...

PIG: I guess we should tell the folks out there where The Verbs came from.

TEMPS: All the guys were in The Concorde and at that time we had this girl singer, Sally Cato, and she's in The Androids now. Anyhow, to bring everything up to date, The Verbs all sing and it's Johnny on guitar, Eddy on bass, Todd on drums, and me on lead. Johnny has been mostly just singing lately though. He smashed his yellow Gibson in half and now he just can't tune it.

PIG: You guys smash up a lot of equipment.

TEMPS: Mostly at rehearsals. Doing it in public is pretty corny. Can I ask a question now? Do you want another beer?

PIG: Todd's drumming has a lot of those off-beat bass-drum patterns which I would imagine come from Dino Danelli of The Rascals.

TEMPS: Yes, and when I write a song I always rip off the chords from old Paul Revere And The Raiders singles. When we make our single we'll have an Acetone organ on both sides!

PIG: What do you think of Sky Saxon changing his name to Sky Sunlight?

TEMPS: That's something that no one paid any attention to. Someday they'll all wish they'd marched right on through the desert following Sky.

PIG: Now that you've almost mastered the Paul Kossoff method for sustaining notes on the guitar... wait... I forgot what I was gonna ask! Whew... any more beer?

TEMPS: I betcha want to know what's next for The Verbs.

PIG: Sort of, but uh... any more beer?

TEMPS: We are going to play by the rules! We are going to write pop songs with a message. We've got some new ones: "I Hate The Radio" is Johnny's new one, I wrote "Back In My Heart", Eddy wrote...

PIG: Where's the opener?

TEMPS: Aren't you going to ask me to name my main influences?

PIG: Haven't we already talked about all those pop history thingies? I mean what do you want to do next? Go sit around in the local bar and wait for Danny Weis of Rhinoceros to show up? Okay, okay... Start naming off all those idols of yours...

TEMPS: Well, there's Dave Davies, and...

PIG: How about Peggy Lipton? She sure has nice feet, eh?

Last summer I was combing the delete bins of a new Toronto disc shop (NB: I'll pay top dollar if any of you out there have mint copies of the Tommy James I THINK WE'RE ALONE NOW or INTRODUCING THE SONICS albums) when suddenly something other than GREASE came over the store's sound system. "Don't go feelin' Sorry" someone was singing over and over a Raspberries riff. I cocked one ear towards the music. Next came a tune which sported an honest-to-god Monkees aroma. WHAT IN HELL IS THIS?! I thought as I forsook the piles of dollar-ninety-eight Donovan LPs to discover a gawdy suede-o Van Gogh sleeve sitting empty in the NOW PLAYING rack. Why, my new-found friend was called NEXT OF KIHN, the third album by San Francisco's (by way of Baltimore) boy-wonder Greg Kihn. I must admit I was ignorantly oblivious to Greg's previous two LPs (they're not available in Canada, though I've since scarfed them up in New York, thank you), but I fast made up for lost spins by impulse-buying NEXT OF that very day and rushing it home, where it's sat in my Daily Play stack ever since. The album is a pure and simple joy - Each cut recreating its very own pop-pourri of jangling Rickenbackers and neo-Beach Boys vocalising whilst never plunging head-first into the depths of Swinging Sixties. (Such plunging drowned many a power-popper, from Blondie to Ramones). Yet it's not all bubblegum: "Cold Hard Cash" (hopefully the album's single) rocks like a 1978 Badfinger; it's followed by "Museum" (no relation to Herman's Hermits), which could hold its own at your Saturday night pogo parties provided your speakers are big enough.

I asked GK to describe himself and his new long-player: Musically? "I compare my songs to those of The Beau Brummels, Searchers, and Byrds". And lyrically? "I like to write about the things I know about. I'm a white middle class kid and my life adds up to a lot of different relationships, and they come out in the songs". Then I asked Greg how old he was: "None of your business!"

Enough analytical pooh. The Greg Kihn Band has three LPs available, all on my fave label Beserkley: GREG KIHN, GREG KIHN AGAIN, and NEXT OF KIHN. He can also be heard elsewhere on other fine Beserkley compilations - Write to their Home Of The Hits direct: PO Box 589, Berkeley, California, USA 94701. Naturally, tell'em The Pigs sentcha.

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AMERICA'S OWN JESUS OF COOL - GREG KIHN



**JEREMY  
GLUCK**

# STILL IN LONDON



STEVE NEW MIDGE URE RUSTY EGAN GLEN MATLOCK

## RICH KIDS PAY OFF

The Rich Kids, who had been just going to the dogs lately by coasting on a premature reputation, seem to have shored up their inconsistencies and gotten down to real work. The release of their debut album *GHOSTS OF PRINCES IN TOWERS* (Title Of The Year) and the unforeseeable failure of their brilliant but ill-produced single "The Sound Of Marching Men" to hit has sobered up the four dashing cutesies and the effect is wholly satisfactory.

Every song in a shorter, tighter, and gutsier set is a kicker, and the latter-day vaudevilian garb is actually quite charming. Were it not for a discouragingly loud sound level the songs would have been communicated in their full splendour.

Guitarist Steve New amazed me with his imaginative, perhaps deceptively simple lead. In an outfit worthy of St. Laurent, Mr. New managed to remain in full control despite the inebriation that had previously cost him some credibility. Whirling in and out of his scalding solos like a top, his interplay with Midge Ure (formerly of Slik, I can't help reminding the trivia-weary) was a perfect balance of pop passion and heavy metal pummeling. The melodies that struggled to the surface of the mix were often breathtakingly catchy.

"The Sound Of Marching Men", a remarkably mature and cohesive political statement for these slogan-ridden times, shone out as the classic it is. Menacing and chilling, aided by shadowy neon-tube lighting, the strength of its grinding, agonized military tempo is really grabbing. The newest of the Kids singles, "Ghosts Of Princes In

Towers", is their best yet with a hookline made in heaven. If it isn't a hit then The Rich Kids have every right to go to seed. Consistent high quality was stamped on the ultra-jingle "Young Girls", "Rich Kids", and many of the less familiar album tracks.

Contrary to my expectations, and happily so, The Rich Kids are the ablest hard pop crew in London today, with enough vitality and ideas to take them to the top. Once their new balance and genuine professionalism takes hold there can be no stopping them.

## STUPID SHOWS

Meanwhile, over at the good old Lyceum Ballroom, there was something known as THE JOHNNY THUNDERS FUND-RAISER. The rationale behind this All-Star Special Event High-Ticket-Price Extravaganza has still not been adequately explained to me. Unpleasant (probably accurate) rumors suggest it was merely an incidental to Thunders' latest London dope-finding mission. Johnny himself had only this to say: "It sure wasn't my idea!" Whosoever idea it was, I hope they feel misguided.

The All-Stars weren't overwhelming, numbering two in the persons of the spectral Peter Perret of The Only Ones and Snatch's Patty Palladin, with the help of assorted Thin Lizzy's and Hot Rods. Steve Jones and Paul Cook did not turn up as advertised, choosing to remain in the States for the Sid Vicious Homicide Pollies. Johnny himself must have been feeling his return ticket in his pocket coz he sure wasn't too happy. That doesn't excuse his pathetically under-rehearsed band or the abuse he regaled the audience with.

Despite my disillusionment, the crumbs of a brilliant career we paying paeons were thrown were choice if imperfect.

The highlight of the show (he said, grasping for straws) was "London Boys", a song about "one of your folk heroes", meaning John Rotten, to whose "New York" it is a savage retort. A fabi-mundo speed version of The Shangri Las' "Give Him A Great Big Kiss" was also uplifting, restoring my lagging faith, albeit only momentarily. The memory of these two gems was obscured by ragged treatments of the Dolls' "Subway Train" and The Heartbreakers' "Born To Lose" and "Chinese Rocks", both of which seemed to have concrete in their beat. Truth be told, the effort required to really enjoy this show was hardly worth it.

The spectacle wound up rather quickly, after a begrudging but fabulous encore of "Be Bop A Lula". Johnny then toddled off back to his dope, bouffant and whine intact.

The moral of this sad tale is two very simple and obvious laws of rock'n'roll:

- (1) FOLK HEROES ARE REGULAR FOLK.
- (2) DON'T LOOK BACK.

## once more with feeling

Meanwhile, in the record racks: Scientists tell us that time travel is still only theoretical. But Radar Records, by re-launching the INTERNATIONAL ARTISTS label from Texas, have dashed this claim on the rocks. To prove it, they've transported a man last seen active in 1968 onto a stage in a dank basement called the Hope And Anchor where, to establish his functional status, he played a sparkling set of vintage psychedelic music.

I speak of Mayo Thompson of The Red Crayola, who recorded two rather unique and obscure albums for IA, one in 1967 and one the following year. Radar's first release of their new Psychedelic Series, along with THE PSYCHEDELIC SOUNDS OF THE THIRTEENTH FLOOR ELEVATORS, is The Red Crayola's PARABLE OF ARABLE LAND. Coveted by collectors these LPs sport boggling covers, liner notes oh so captivating in their dated naivete...and some of the dreck in the grooves is pretty fair too!

Looking a bit shellshocked and shy, Mayo, in suit and tie, and his drummer Jesse Chamberlain, who looked the noble surfer, ran thru a frenetic, brief set. The music is weird free-form guitar blasted over the intricate drum patterns of Jesse, with Mayo's voice wafting through like seal barks. Puts many of today's post-newave avant garde-rockers to shame nonetheless.

The curiosity value of this whole exercise outweighs its sales potential however, but, as Jon Savage points out, perhaps the demystification of the Sixties will free us from too much more retrospection. Again, rock's cyclic nature reveals itself: Tomorrow's Sound Today Is Yesterday's Sound Again.

The Beat Goes On.  
(What's ten years anyhow?)

I was eight years old when I first heard "Bits And Pieces" by The Dave Clark Five. So impressed was I by this record's raw brutality that I grabbed my hockey stick, ran across the street to my mean neighbour's house, and began systematically smashing out their basement windows in beat with the song. Take THAT, punk rockers!

That's what The DC5 did to me in that historic spring of 1964. Remember: this was before Canadian radio had ever heard the likes of the Who or the Stones - the Five were the HARDEST of hard rockers to come out of my tiny AM radio speaker for the subsequent twelve months.

Let's talk turkey before I rave on: The Dave Clark Five was a tightly-honed, self-contained (they wrote the majority of their material and Dave produced it: Still a rare occurrence in the mid Sixties) hit factory. When, like Herman's Hermits, they were snickered off the increasingly blues and arty British pop charts in 1965, the quintet based their activities in North America, touring the US and Canada twice a year,

releasing record upon record (13 singles and 14 albums between '64 and '68), and appearing somewhere on TV practically every week. I doubt if any rock act operating today would even attempt to keep such a break-neck schedule. Once the British Invasion era ended, The Dave Clark Five returned to the European charts, and racked up nearly a dozen more hit LPs, EPs, and 45s before calling it quits in 1972. Last summer, six years after disbanding, the band was in the Top Ten again with 25 THUMPING GREATS, a double-album of their worldwide hits.

### five by five

DAVE CLARK. Born 15 December 1942 Bought a \$25 drumkit and formed the Five in 1960 to raise money for his soccer team. Worked as a draughtsman and stunt-man before turning The DC5 professional in 1963. During the next nine years, he co-authored the majority of the band's repertoire as well as producing and managing his quintet. Today, he is still active in record and film production.

MIKE SMITH. Born 6 December 1943. Spent his teen years as a pub pianist before joining his gymnast pal Dave in the Five. He was the voice and the soul of the DC5 and was Dave's most frequent writing partner. He is still recording today, sometimes solo but often in collaboration with others (most notably ex-Manfred Mann'er Mike D'abo).

LENNY DAVIDSON. Born 30 May 1944. Played guitar in several amateur combos before becoming one-fifth of the Five on New Year's Day 1962. His job in the band was that of rhythmic anchor, letting the organ and sax take the majority of the solos. Co-wrote with Dave and sang lead occasionally. Plays for fun only these days.

DENNIS PAYTON. Born 10 September 1944. Worked the sax for another Clark-managed group before joining the Five itself in 1962. He was one of the only saxophonists of the British Invasion, and was instrumental in creating the unique DC5 Sound. Unfortunately, music is no longer a part of his life.



GARY PIG and PHIL SOLLAR present The Story of the

# DAVE CLARK FIVE

This article is respectfully dedicated to DC5 SuperFan HERMAN HAMERPACK (whose WORLD-WIDE DAVE CLARK FIVE FAN-CLUB, now entering its fifth year of existence, remains the unequalled source of DC5 appreciation and information for the planet: For more information and copies of the Club's bi-monthly newsletter, contact Herman at Commandarijstraat 25, 4209 AP Schelluinen, Holland) and to HERMAN GOODEN, whom I have never met (will you PLEASE get in touch if you're reading this Mr. Gooden?!) but feel I know very well, thanks to his superb DC5 article which appeared in the December 1974 issue of BEETLE Magazine (which was Canada's ONLY pre-PIG rock publication). The point of these last three pages, other than letting you surface from the newwave for five minutes, was to educate all you poor souls stuck in 1979 with nothing but Meatloaf and punkrock that a veritable gold-mine of rock'n'roll from 1955 to 1970 lies dormant and awaiting your (re)disc-covery. No, it's not nostalgia, coz those sounds of yesteryear remain as fresh today as the day they were waxed, and, if anything, are tastier now than when they were originally issued in comparison with the mung rock fans are being told to buy nowadays. And The Dave Clark Five are a perfect example of a group whose music lives on and on. Drop a line to PIG or to the World-Wide Fan-Club if you'd like some help in digging up the sounds of The DC5 and their many talented counterparts, okay?



RICK HUXLEY. Born 6 August 1942. Worked in his father's pub and as guitarist/harmonicist in a few local bands before answering Dave's newspaper ad and becoming The Dave Clark Five's bassist. His throbbing, heavy-picked, zipping bass patterns (later heard to a tee on Who records) gave The DC5 their pulsating depth. Since the band's break-up, Rick has toyed with photography.

## year by year

1963 - 1965. During these years, The Dave Clark Five were at their peak. Although critically attacked (as was everyone short of The Singing Nun in those days), they were second only to The Beatles in international record sales. The million-sellers amongst the Five's 14 Top 20 hits of this period were "Glad All Over", "Bits And Pieces", "Can't You See That She's Mine", "Because", "Anyway You Want It", "Do You Love Me", "Come Home", "I Like It Like That", "Catch Us If You Can", and "Over And Over". It was also during this time that their brilliant yet oft-overlooked film, "Catch Us If You Can" (re-titled "Having A Wild Weekend" for North America) was released. All-in-all, an amazingly productive period! The DC5 Sound on record in the mid-Sixties deviated little from the four-to-the-bar big beat of "Glad All Over" and "Bits And Pieces", although Dave's ballads (the classic "Because" and the intricate "Come Home") and the 1965 material ("Anyway You Want It", "Catch Us If You Can", and album cuts such as "Remember It's Me" and "Don't You Realize") were becoming increasingly polished both in arrangement and production.

1966. The boys slowed down somewhat this year, with only two LPs and five singles released in the US. All showed that, like many of their counterparts of the era, The DC5 were spending more time in the recording studio. "Try Too Hard" b/w "All Night Long", unleashed in March, remains one of the sockingest two-fisted 45s ever to puncture the ear-drums. "Try...", more than any other song, defines the mid-period Clark Five: a scorching rocker with a military beat, pumping bass and piano, droning sax, and Lenny's trademark guitar. The flip, "All Night Long", is an instrumental rave-up that's unequalled for force and power - in my record collection at least. This single went to #10 on the BILLBOARD Hot 100. It should've made Number One. The LP that followed, named after the single, aptly audiolizes the Swinging London of '66. SATISFIED WITH YOU, the next album (and single), was the quintet's most advanced to date. Amongst its ten superb tracks are "Don't Let Me Down" (a highly-stylized Fifties rocker - again, a rarity for the time), "Go On" (their most

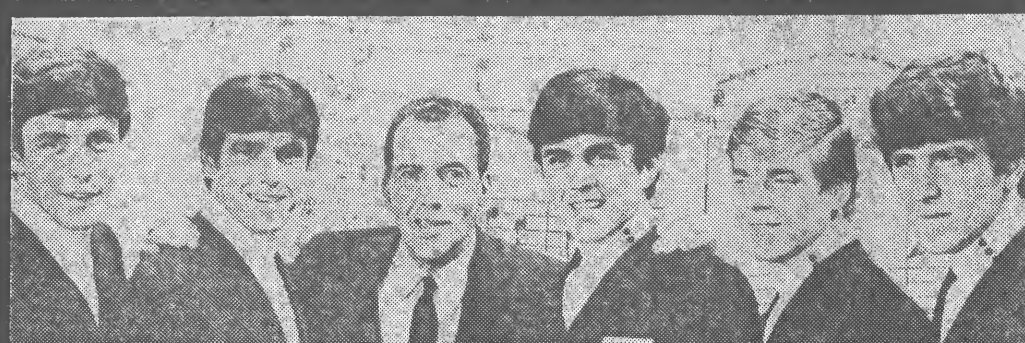
accomplished ballad), and a startling version of The Rascals' "Good Lovin'". As the year drew to a close, Dave and his band were in the studio once again, preparing for The Transition.

1967 - 1969. The FIVE BY FIVE album, recorded and released parallel with The Kinks' FACE TO FACE and the Stones' BETWEEN THE BUTTONS, was, like Davies' and Jagger/Richard's efforts, a major step forward. Yet The DC5 still loved to produce some good old rock'n' roll as well - one of the few who could and would during this heady period. Consequently, radio programmers, record companies, and therefore fans began abandoning bands like the Five and The Beach Boys for being "too simple" and "too bubblegummy" in favour of the "progressive" rock which was becoming oh-so fashionable. Nonetheless, our heroes rode into '67 atop their fifteenth consecutive smash, "Nineteen Days". Like its suede-o jazz B-side "Sitting Here Baby" and the whole of FIVE BY FIVE, Dave & Co. were advancing musically (coming to the fore for the first time were Rick's harp and Mike's voice, both of which had matured incredibly over the years) as they entered a phase of less rambunctious, more carefully

cess story of '64-'66 on the far side of the globe. It began with the lushly orchestrated "Everybody Knows" (not to be confused with their identically-titled 1965 cut), and, as usual, an LP quickly followed with the same name. Other European hits from '68-'69 were "No One Can Break A Heart Like You" (a ballad sung by Lenny), "Live In The Sky" (Dave and Mike's flower-power spoof), "The Red Balloon" (no, that's NOT Syd Barrett singing on this one), "Paradise Is Half As Nice", "If Somebody Loves You" (also an album), "The Mulberry Tree", and two covers of US hits (Jackie De Shannon's "Put A Little Love In Your Heart" and Cat Mother's "Good Old Rock'n'Roll"). All were best-sellers in Britain and, well, everywhere but North America where I, like my fellow DC5 fanatics, had to be content to order the records from England (only the occasional Clark disc was even issued here) and catch the Five's periodic TV appearances on The Tom Jones Show.

## the end

As The Fabulous Sixties drew to a close, so did The Dave Clark Five. Having amassed incredible fortunes over the past several years thanks to Dave's astute management, the



MIKE, DENIS, ED SULLIVAN(not in band), DAVE, LENNY, RICK

tailored music-making. "I've Got To Have A Reason" (a perfect example of the refined DC5 Sound) b/w "Good Time Woman" (featuring a rare - and joyously psychedelic tongue-in-cheek - guitar solo from Lenny) was Hit #16, and it paved the way for The Dave Clark Five's last great North American success: "You've Got What It Takes". This song, with its brazen and ballsy brass section, was custom-built for the then Motown-infatuated US market. How could it do anything but crash into the Top Ten, as did the LP of the same name? It was now, with nowhere to go but down, that Dave, ever the shrewd businessman, decided to retire his band from the road and concentrate on producing hits with the new-found Big-Band DC5 approach. Epic, the group's US label, stupidly lost interest in the Clark Five (and many of its other British acts, such as The Hollies and Yardbirds), and naturally, without the promotion and airplay, Dave, Mike, Lenny, Dennis and Rick quickly faded into the delete zone on this side of the Atlantic. Overseas however, during the next two years, The DC Five repeated their phenomenal suc-

five slowly began to retire to their respective businesses. Singles (mainly covers of American hits: The Youngbloods' "Everybody Get Together", Crash Craddock's "Rub It In", Neil Young's "Southern Man", Tommy James' "Draggin' The Line", even The Stampeders' "Sweet City Woman") and albums (a Greatest Hits package and, most notably, THE DAVE CLARK FIVE PLAY GOOD OLD ROCK'N'ROLL - the band's two ultra-successful rock-revival EPs padded out to a full LP) were issued as by The DC5 and Dave Clark And Friends, the latter being Dave and Mike plus various session players such as Alan Parker of Blue Mink. After a final single (an adaptation of Steam's "Na Na Hey Hey Kiss Him Goodbye") and album (DAVE CLARK AND FRIENDS: primarily the preceeding eighteen months' single releases) in 1972, The Dave Clark Five officially announced their disbandment. Dave immediately re-entered the charts, this time as producer of various John Christie hits. Mike teamed up with Mike D'abo in 1976 to release a fine album that died due to lack of interest. Most recently, Dave has been masterminding the European re-issue campaign of his old band's material, which resulted in 25 THUMPING GREATS putting The DC5 back in the

British hit parade in the summer of 1978. In 1979, a second volume of THUMPING GREATS is due in Europe (and will reportedly contain some previously unissued tracks!) and, as always, Dave Clark Five reunions are rumoured. However, we North American fans of the Five remain as neglected now as we have for the past decade. In America, instead of releasing the wealth of post-1967 material which never saw the light of day here, Epic has tossed out two slaphazardly-compiled and poorly-publicized repackages of oft-issued songs (ANTHOLOGY in 1973 and GLAD ALL OVER AGAIN in 1975) and, at press-time, has no intentions of bringing out either of the THUMPING albums Stateside. This is indeed a grand folly as retrospective interest in the band has never been greater, due to the growing realization that the "new wave" was in fact the old wave (circa "Glad All Over") re-hashed. I now suggest that all you cultists and curious alike fill your jeans pockets with quarters and leg it down to the local junk shop. There, beneath the washboards and mouldy Shades magazines in that used records pile, inevitably lie choice chunks of what Dave and his boys used to once call The Tottenham Sound. Scarf up every disc with "Dave Clark Five" written on the label that you can find, rush home to your turntable, dump all your Billy Joel and Stranglers records, flick the Mode switch on your amp to "Mono", and slap on a DC5 song.

### why?

That's without doubt the most-asked question regarding the often unexplicable triumph of The Dave Clark Five. To be totally unbiased

(well, I'll TRY to be), the music of The DC5 was often no better - though certainly no worse - than that of the majority of the top recording sensations of the Sixties. Image-wise, The DC5 went out of their way to be conservative: in dress (matching jacket/slacks/mod shirt ensembles till '68) and in stance (at interviews, Dave always insisted that luck and timing had as much to do with his band's success as talent, as he patiently fielded the flood of "What do you think of The Beatles" and "What do you think of The Rolling Stones" questions). ("Oh, they're all very nice fellows" Dave would constantly reply, deadpan). I mean, it was the News Of The Day when it was revealed in mid-'64 that Mr. Clark had once received the coveted "Personality Milkman Award" from England's national dairy council. (Dave wasn't all toff, kids: I remember hearing about how he punched the shit out of a DJ in Phoenix once way back when). And it certainly wasn't all hype that created the DC5 furor - NOBODY on Epic could EVER be accused of making it on publicity alone, coz Epic very rarely bothered to publicize ANY ONE (and still don't). So what was it then? Their legendary concerts perhaps? DC5 shows were TRULY Something Else: hit after hit after hit ground out through the beefiest sound system then on the road, interspersed with snatches of spy music from James Bond films and (how many bands had THIS in '64?) A Light Show!, which at first consisted of pulsating strobe-flickers then progressed to coloured lights beneath the drums which illuminated briefly each time Dave beat that particular

skin. Naw - come to think of it, it couldn't have been the concerts. NO act has persisted in myth over ten years since the curtain fell on their final show. I guess (he said, realizing there's less than a column of space left) it was that old saviour, Consistency, that keeps post-teenaged buggers like me and my pals grooving to DC5 discs when our peers have all long since gone disco. The Dave Clark Five were constantly accused of being boring, one-dimensional, and repetitive. That, to me, was what made them so untouchable! They never used a sitar, never wore a peace symbol, never had a gate-fold album cover, and (I'm praying) never took dope. They never recorded a concept album, never performed with The Royal Philharmonic Orchestra, and never sang about politics or god. They never went Blues in '66 or Progressive in '67. And they didn't have to Return To Roots in '68, mainly because they had never abandoned them. You see, The Dave Clark Five realized that that age-old invention, the two-and-one-half-minute five-chord rock song in two-part harmony could never be improved on, so they never tried. If that means boring, then condemn The Sex Pistols, The Ramones, and (please!) The Bee Gees along with my beloved DC5.



After selling more than 35 million records and spending nearly seven years together as a group, England's Dave Clark Five have decided to disband. But dry those tears - cos you'll still be hearing from these five fav guys! From left to right: Dave Clark is now attending the Central School of Speech And Drama and intends to make acting, directing and film production his career. Dave will also continue to release records under the name of the

Dave Clark Five. Mike Smith will work in record and film production as well as publishing and composing with Dave Clark for the DC5 records. Apart from their music, Lenny Davidson has his own antique business, Rick Huxley is interested in photography and Denis Payton plans to go into the property business. Lots of luck, fellas, in your new careers!

Personally, I firmly believe that each and every band out there should break up (or at least undergo one hell of a personnel shake-up) three years - at the most - after first becoming successful (ie: world-wide release of at least one LP and regular gossip in Rolling Stone magazine's Random Notes column). Why? Because after 36 months in the limelight, the average gathering of musicians are suffering from too much recognition, too much money (sometimes), and too good a taste of outside opportunities. Solo albums and semi-retirement aren't the answer: note Bill Wyman and The Who as examples of such follies. No, after three years, a band should have pushed their capabilities as a unit to the limit and achieved everything they set out to (or achieved nothing, in which case a split is also the only sane solution). To be more specific, after three years the average group has spent, say, ninety weeks on tour. Inevitably, some musicians grow to adore life on the road (the room service, the blow jobs, the "Gilligan's Island" re-runs...) whereas others soon learn to detest it, preferring the domesticity of a cuppa hot cocoa and a recording studio. Then of course there's the old "So-And-So In Our Band Is Getting All The Attention, All The Credit, All The Interviews...FUCK THIS!" syndrome. Anyone who's seen the movie "Stardust" knows what I'm talking about. (Anyone who hasn't seen "Stardust" should never read another PIG PAPER). But, let's face it: A union of four or five musicians is like a marriage, right? Well, it should be. And people naturally grow out of marriages...then why not rock bands?

Everyone's flown into a mighty dither lately because all of yesterday's heroes are dissolving. The Vibrators, Link Wray And Robert Gordon, Tuff Darts (who?), Be Bop Deluxe (what?!), The Heartbreakers (AGAIN??)..... On the critical list are The Motors (whose Bram Tchaikovsky may or may not go solo), John Richman And The Modern Lovers (Johnathan's currently shopping for new Modern Lovers and performing solo in the mean-time to pay the rent), The Damned (tho at last report their reunion as The Doomed may stick), The Dead Boys (currently suffering all 'round from management and label hassles, not to mention Master Bators' recent nuptials), and on and on anon (However, there are some gala reunions in the wind: Paul Revere And The Raiders, The Searchers, and even Frankie Avalon And Annette Funicello for pete's sake!)

A perfect example of all this Break-Up broo-ha-ha is the tale of the late, lamented Television. Let's see: Half of TV's phone numbers (Richard Lloyd, Fred Smith) are unlisted; The other half (Tom Verlaine, Billy Ficca) don't even HAVE telephones. (Christ - I didn't know they

were THAT famous). Anyways, I've spent the better part of a month trying to piece together The TV Break-Up, and here's what I've come up with: Lloyd rebelled against Verlaine's domination of the band: that seems to be the key issue. Richard's pulled this stunt twice before to my knowledge: He threw himself into a rage when Tom booted Richard Hell out of the band years ago, and got mad again later when Tom insisted, against Lloyd's feelings, that "Little Johnny Jewel" be the band's first record release (a 45 on then-manager Terry



## TELEVISION GOT CARRIED AWAY WITH FRICTION

Ork's label). More recently, during Television's ascent, Richard recorded two vintage Rolling Stones selections ("Get Off My Cloud" and "Connection") as a "HAH! I can do it myself!" power-play (available as a bootleg only so far). And the third Lloyd/Verlaine clash, circa Summer '78, ended the band. Each of the four members are now following accepted post-split routes: Tom's completing his solo LP with TV bassist Fred Smith. Fred's also slated for work on Richard's solo LP. And what of drummer Billy? Why, he's hooked up with a New York suede-o jazz outfit called Sappho. So there we go - another band calls it a day. Not a very innovative disbanding, although I'm not extremely upset because I'm positive some incredible music will result. Elektra promises a posthumous live LP of old Television concerts for those of you who feel two TV albums weren't enough.

GARY PIG KNOWS WHY

# BREAK BREAK

Dwight Twilley Band



THE DYNAMIC DUO OF POP: DWIGHT AND PHIL

The story of The Dwight Twilley Band - in fact, the group itself - is unique. The "band" revolved solely around guitarist/pianist/singer/composer Twilley and bassist/drummer/singer Phil Seymour. This multi-faceted twosome spent years in their Tulsa, Oklahoma headquarters playing with their 40-track sound facilities and in 1975 a single, "I'm On Fire", was released (and remains to this day one of PIG's All-Time Top Ten Tunes). The record sold well independently, made a few note-worthy in-roads towards then heavy metal-preoccupied music biz, and it seemed that once again there could be a place for clean, fun pop on the air-waves and the turntables of the land. However, to make their music more readily available, the Twilley Band realized they must inevitably go label shopping, and this they did with expected luke-warm results. "No company wanted to sign a band that could not play live to promote their records", Dwight told PIG last year. "We could not play live because we weren't really a band. It was just Phil and me overdubbing all the parts". Eventually, Leon Russell's Shelter conglomerate signed Dwight and Phil, their debut album SINCERELY was on the racks in 1976 (to great critical but indifferent sales reaction - a la Flamin' Groovies), and a pick-up band thrown together to play selected American club dates. A year later, when "Power Pop" became the fashionable post-punk cliché, The DT Band had their two year old "I'm On Fire" on the European charts again, and a new album, TWILLEY DON'T MIND, on a new label, Arista. The duo were now in a stronger position than ever before: Growing acclaim and (surprise!) sales, a big label's big budget at work for them, and, in general, a much more wide-spread and fanatical reaction to their sounds. It was at this most inopportune time that the plug was pulled, grinding The Dwight Twilley Band to a bewildering and premature halt. Why? The old Jan And Dean dilemma, according to rumours then buzzing along the groupvine to the effect that Phil was becoming increasingly resentful of Dwight's domination. (Why wasn't it called The Twilley/Seymour Band?). "Irreconcilable musical differences" was the official excuse for the disbandment, though I bet my Dead Man's Curve T-shirt there was alot more to it than that. Nevertheless, the brief but brilliant career of yet another rock'n'roll union was over. Even in death, the duo received but a fraction of the attention they deserved. Today, both Dwight AND Phil are out to get all the attention they can grab, and are doing a fair job of it. Mr. Seymour's new trio, 20/20 (named after The Beach Boys LP?) cite their influences as Kinks, Easybeats, Dave Clark Five, Small Faces, and (hmmmm...) Dwight Twilley Band, and are already establishing a loyal following Out West (which includes head Beach Boy himself, Brian Wilson, who was so overcome at a recent 20/20 concert that he buttered his head and made a sandwich out of it). The band's ultra-pop single "Giving It All" b/w "Under The Freeway", is now available from Bomp Records, and an album is in the oven. Not to be outdone, Dwight is about to release HIS album, which he claims is a big step forward from SINCERELY and TWILLEY DON'T MIND. Still, I feel qyped I never got a third DT Band LP.



# D-U-M-B



# UP UP

# VILETONES

Meanwhile in the dressing pit of Toronto's once-luxurious Hotel Isabella, Freddy Pompeii, Chris Hate, Motor Mike, and Son Of Sam, otherwise known as The Viletones, are waiting to pounce on stage. Their singer The Dog, otherwise known as Nazi Dog, is pacing the tiles and sobbing "Christ Almighty, I love you guys! We're the greatest fuckin' band in the whole fuckin' world! And now this! You guys can't leave me! Oh, God.. (blubber, blubber..). Silence from Fred, Chris, Mike and Sam. Fifteen minutes later The Dog's mood has reversed once again: "Fuck ya! Fuck each and every one of youse! I AM The Viletones! You guys are nothin' but my back-up band! Fuck you! You can't fire me - I QUIT!" And with that, after an unchallengeable fifteen-month reign as Canada's premier punks, The Viles called it a day. Freddy Pompeii, Chris Hate, and Motor Mike became Frederick dePasquale, Kris Hatrinee, and Michael Anderson for reasons of commerciality, grabbed John Hamilton from The Diodes, and became The Secrets. Nazi Dog became Steven Leckie for reasons of self-preservation, grabbed some of The Ugly (at one time The Viletones' proteges...or should I say Roadies...) and tried



IT'S TIME TO PLAY  
WHO'S THE DRUMMIST  
Hint: Both partook  
in haircuts within  
days of one another

24 The Sunday Sun, October 1, 1978

## PUNK-ROCK SINGER SAYS MILITANT JEWS THREATENED BOMBING

# No more Nazi Dog

By PAUL MANN

Nazi Dog, lead singer of Canada's most infamous punk band, the Viletones, has dropped his name and the Nazi theme from the band's act because of alleged bomb threats from the ultra-militant Jewish Defence League.

In New York last night, JDL national president Simon Greenstein confirmed that there are league agents in Toronto that could have made the threats on their "own initiative."

"If the JDL doesn't take care of this kind of thing, who will?" he asked.

The Viletones' singer, whose real name is Steven Leckie, won international notoriety for the Toronto-based band because of on-stage violence which included slashing himself with broken glass and delivering Nazi propaganda speeches.

Leckie also gave away Nazi war medals at each concert and frequently made the ultra-boast that he was related to former SS chief Heydrich Himmler. But Leckie says that after a local concert two weeks ago he was approached by a mao who warned him to drop the name Nazi Dog and cut the Nazism out of his act or his house would be bombed.

"I thought he was just trying to scare me," Leckie said. "We got some weird people at our shows. But this guy meant it, I made some inquiries and he has a record."

"I've been threatened before, usually by flakes, and they don't bother me. But I'm taking this one seriously."

The JDL insists its activities are within the law,

but in the past it has been accused of offering bounties to anyone who kills a member of the American Nazi party and has applauded acts of violence by Jewish extremists.

"We have members in Toronto and we're opening an official chapter in a couple of months," Greenstein said last night. "It could be one of our people up there acting on his own initiative."

"We don't encourage our people to break the law, but sometimes the only way to stop this Nazi stuff is with physical force and there are Jewish militants who will go beyond the law."

"If we had anything like that in New York we'd try to stop it. You have to take it seriously. Kids are impressionable, they can easily swallow that Nazi hate stuff and think it's cool to hate Jews."

"We can't afford to ignore anything, no matter how small it seems. The Nazi party started with nine members and grew into the holocaust."

Leckie admits the Nazi propaganda is a publicity stunt that may have backfired.

"At first we did it just to shock the old people," he said. "And the kids like it. But I'm no Nazi. Nazi Dog was a name to get attention to the band, I can't believe some people really get bothered by it."

However, violence has consistently followed the band during its two-year existence. Even its logo features an S.S. dagger, modelled on one Leckie picked up at a Nazi memorabilia shop in Cleveland.

Leckie himself has had a total of 138 stitches to close self-inflicted cuts while on stage. His arms and chest are laced with scar tissue.

He has frequently incited punk fans to fight with



VILETONES' singer Steven Leckie...I'm no Nazi!

each other for the Nazi medals he gives away at shows.

While he has dropped the Nazi theme and announces at each show that he no longer answers to the Nazi Dog name, he still lives the punk life to the hilt and boasts openly of turning his 15-year old sister into a punk groupie.

But there's one big difference in his life today - he never leaves the house without a bodyguard.

"Violence has always been part of punk," he says. "But some people don't know when to leave it on stage."

in vain to form a new Viletones. Ironically, the original Tones have just released their second smash extended-player LOOK BACK IN ANGER: A record which in retrospect serves as a fitting epitaph to Canada's last great hope for rock'n'roll, The Viletones. Reactions to the split? LENNY KAYE (aka DOC ROCK - member of The Patti Smith Group): "I was just getting over Elvis when I heard The Viletones were no more. I am deeply saddened. Who will play Mondays at Max's now?"...JACKIE DEATH (aka JACK RICHARDSON - world-renowned record producer and original Viletones bassist): "I didn't even know they were still together"...MARVIN GOODAMAN (vocalist with Martin And The E-Chords and President of The World-Wide Freddy Pompeii Fan Club): "It's the best thing that's ever happened to Fred".

Is ROAD TO RUIN more a State Of Affairs description than title of The Ramones' new LP? Was ex-Ramone Tommy's revelation of his true surname(Erdelyi) and subsequent haircut the real reason behind his far-from-amicable split from Joey,Johnny, and Dee Dee? Is Ramones daddy Danny Fields beginning to lose faith in his entire Ramones game plan due to the fact that his quartet has failed miserably five times to crack the Top 40 AM-Radio barrier? Is Ramones label Sire harbouring similar doubts due to the fact that label-mates Talking Heads outsell Ramones releases four-to-one? Is Ramones front-man Joey currently in Los Angeles at work on his long-rumored Phil Spector-produced solo LP? Is new Ramone Marky yearning for the ol' Blank Generation days already? In other words, HAVE THE RAMONES DISBANDED? To get to the basement of the matter, I put in a call to GRT Records, Sire's Canadian distributors:

PIG: Hello. This is Gary Pig calling from THE PIG PAPER.

GRT: Who?

PIG: This is Gary Pig of THE PIG PAPER.

GRT: I beg your pardon? Is that you, Perry?

PIG: I would like some information regarding The Ramones.

GRT: The Raw who?

PIG: The Ramones, the New York punk band.

GRT: Uhh... Um... Are you sure you shouldn't be talking to Warner Brothers?

PIG: No, I'm afraid you people handle The Ramones in Canada.

GRT: The Raw who?

KNOWING BETTER THAN TO WASTE ANY MORE TIME TRYING TO TALK ROCK'N'ROLL TO A CANADIAN RECORD COMPANY, I CASHED IN A FEW DR. PEPPER EMPTIES AND PLACED A LONG-DISTANCE CALL TO SIRE'S NEW YORK CITY HEADQUARTERS:

PIG: Hello. This is Gary Pig calling from THE PIG PAPER.

SIRE: Did you say Gary Pig? THE Gary Pig?

PIG: Uh... Yes, I suppose so...

SIRE: The Gary Pig who puts out THE PIG PAPER?

PIG: Yes.

SIRE: And PIG Records?

PIG: Yes.

SIRE: Good morning, Mr.Pig. Has our Mr.Stein contacted you regarding our proposed licensing agreement between (THE NEXT SEVERAL MINUTES OF CONVERSATION CONSIST WHOLLY OF TOP SECRET TRIPLE-PRIORITY RECORD BIZ CHATTER. THEN, BACK TO THE POINT AT HAND):

PIG: The reason I'm calling is because I've heard from various sources that The Ramones have broken up.

SIRE: The Raw who?

NEXT STEP WAS TO CASH IN A FEW USED WHO ALBUMS AND PLACE YET ANOTHER LONG-DISTANCE CALL; THIS TIME TO MANAGER DANNY FIELDS' MANHATTAN OFFICE:

PIG: Hello. This is Gary P-

PRE-RECORDED TAPE: Thank you for calling Danny Fields Enterprises. I am sorry - There is no-one in the office at the moment, but if you would care to leave your name and brief message at the sound of the tone, I will be pleased to return your call at my earliest possible convenience. Thank you.

PIG: The reason I'm calling is because I've heard from various sources-

PRE-RECORDED TAPE: A reminder that no inquiries regarding The Ramones' current status will be entertained at this time. Thank you.

PIG: -Uh...hmm... I-

PRE-RECORDED TAPE: Please state brief message now. BEEEEEEEEEEEP

PIG: Um... Hey, Danny? Any chance I could score some old 16 Magazines off you?

**NOW-BROKEN DISHES (Left to Right): SCOTT DAVEY, KEN FARR  
MICHAEL LaCROIX, STEVEN DAVEY, MURRAY BALL, & GLEN SCHELLENBERG**

Another Canadian tradition bit the dust this autumn as The Dishes announced they were no more. A shame, really, because if anybody (as well as THE PIG PAPER of course) deserves credit for the short life of Canadian newwave, it's that wacky sextet from the Ontario College Of Art (pictured above). All that remains of The Dishes' legend today is The Beverley Tavern - the original and still prominent Toronto newwave showcase pioneered by the Brothers Davey 'way back in 1975 - and two bark-o Dishes EPs on their own Regular Records. 1979 finds Dish drummer Steve supplement his meager income as casual entertainment reviewer for the Toronto Star newspaper by gigging with Michael and Glen in his new

suede-o Jay And The Americans band The Everglades. Murray divides his time between acting as maitre'd in his new Toronto eatery Fiesta (that's at 838 Yonge Street) and recording with Robert Fripp for (maybe) Sire Records. Scott, besides remaining Steven's brother, writes for Rough Trade (the Toronto rock group - NOT the London record store). And Ken recently joined founding-Dish Tony Malone in Drastic Measures (aka Dishes Graveyard). That leaves us with nothing but cheap imitators of The Dishes Sound, but ain't that always the way?

Elsewhere, in rec rooms and converted strip joints across Ontario, the old bands die and the new bands rise. From across Canada, the rock'n'roll hopefuls land in Toronto with guitars and new shoes, itching to hit the stage. Some become the week's cult heroes. Many return home poorer but wiser.

Over the past three years, anywhere from forty to seventy acts with something to offer other than lounge-rock or disco are alive within Toronto and its outskirts at any given moment. It is a grossly overpopulated yet under-supported musical community, with not enough places to play or patrons to pay. Suffice to say there's a lot of talent going to waste.

Here's an index of Toronto's talent:

**TORONTO'S TOP 63**

ACE - busy imitating Kiss  
ACTION - "there's no action"  
ANDROIDS - split (up the thighs)  
ARSON - only Ralfonzo knows for sure  
B-CORPS - still together and still boring  
(BATTERED) WIVES - healthy, wealthy, but wise?  
BERLIN - split  
BIFPS - busy alternating sets with EVERGLADES  
BRAT - split (thank god)  
BUNS - split  
CADS - busy repackaging their only EP  
CARDBOARD BRAINS - surface only occasionally  
CINEMA FACE - split  
CONCORDS - split to become VERBS and ANDROIDS  
CONDEMNED - condemned  
CURSE - together one week, split the next  
DENTS - split because they were underage  
DENTEENS - busy rehearsing in the old HITS studio  
DIODES - reformed with a new drummer but to no avail  
DOLE-Q - looking for a way into Toronto  
DONCASTERS - split  
DRASTIC MEASURES - busy writing Letters To The Editor  
EXISTERS - existing  
FACE - split  
FLIVVA - (see GOVERNMENT)  
FORGOTTEN REBELS - think Patti Smith is after them  
GOVERNMENT - (see FLIVVA)  
HEADACHE - split to become SIMPLY SAUCER's road crew  
HITS - split to become LOVED ONES  
JOHNNY AND THE G-RAYS - busy writing Greg Shaw  
JOHNNY LOVESIN - cult figure!  
LOUDEMOUTHS - rehearsing between busts  
LOVED ONES - about to embark on Canadian tour  
MACHINE ROCK - (see PIG PAPER #9)  
MARTHA AND THE MUFFINS - still cooking  
MARTIN AND THE E-CHORDS - temporarily split  
MAX MOUSE AND THE GORILLAS - busy repackaging their only 45  
MADS - busy learning the first who album  
MONSTER CHILDREN - split to become FLIVVA and/or GOVERNMENT  
NASH THE SLASH - can't split because it's a one-man act  
OH THOSE PANTS - split (unfortunately)  
PICTURES - one of the Toronto newwave originals, now split  
PINSTEARS - cult band!  
POLTS - still hanging out with the trendies at Max's and CCBG's  
RICARDO NOVA - rich Toronto record store owner's no-talent son  
ROUGH TRADE - wish they were hanging out with the trendies at Max's and CCBG's  
RUNS - ran  
SCENICS - busy hustling demo cassettes  
SIMPLY SAUCER - about to land on America  
SKITZARDS - split  
SKULLS - split en route to England  
SPACE PHEGM - busy keeping the prices of records low!  
SWEATERS - the latest fanzine band  
SWOLLEN MEMBERS - deflated  
TEENAGE HEAD - prematurely retired  
TOYS - split  
UGLY - who cares?  
VEGETABLES - went bad  
VERBS - looking for a way out of Toronto  
WADS - split  
WAGES - going up  
WANDERERS - split  
ZOOM - augmented to become SECRETS

Edition ★★★★★  
**Toronto Star**  
Friday  
October 13, 1978  
15 cents 62 pages  
METRO WEATHER  
Showers or flurries tomorrow, High 8 Celsius. Low tonight 3C. Details, A2.

**Sex Pistol admits slaying his girlfriend/A2**



**When there's no future  
How can there be sin**

This little piece is in response to all you CIRCUS Magazine-reading weekend punks who clog my mailbox every day with "Have The Sex Pistols REALLY Broken Up?" letters. YES, The Sex Pistols have REALLY broken up. I think... PUNK Magazine, who should know about such things, agree with us know-it-alls in citing John, Paul, Steve 'n' Sid's January 14, 1978 concert in San Francisco as the band's bowing out, but then there was Ronnie Bigg's Summer '78 Hit Single, the comedy team of Cook & Jones showing up in a different band from night to night, and John Rotten's new band Public Image. (I liked "Carniverous Buttock-flys" way better). And then there's Sid Vicious, who chopped up his suede-o wife/manager Nancy Spungen so he too could grab his share of the post-Pistols press. At last report, the Original Sex Pistols, WITH Johnny and vintage Pistol (current Rich Kid) Glen Matlock, are together again in a London recording studio creating an LP to be called THE SID VICIOUS STORY - profits of which will supposedly help pay Sid's legal fees while he tries to convince a murder jury that Nancy WANTED to die.(?) So...Have The Sex Pistols REALLY Broken Up? Well, had I not run up such a phone bill for my Ramones write-up last page, I could've called Virgin Records or Malcolm McLaren or somebody or other I suppose



**SINCE MURDERING HIS  
MANAGER, SID VICIOUS  
HANDLES HIMSELF**



# WHO KILLED WHO? DID A JEALOUS PETE TOWNSHEND SLAY KEITH MOON

REMEMBER!  
YOU READ IT FIRST IN  
PIG!

LONDON (UPIG) - No. A jealous (?) Pete Townshend most definitely did NOT slay his drummer Keith Moon. Keith died of a monstrous drug snack.



"Will I Love My Wife For The Rest Of My Life?" crooned BRIAN When I Grow Up To Be A Man WILSON 13 years ago upon marrying ex-HONEY Marilyn Rovell. Today, that musical question seems at last answered as, two children and six breakdowns later, the Wilsons have reportedly called it Splitsville. Marilyn got the kids and the mansion while

TIME  
TO  
GET  
ALONE



MARILYN IN HUBBY  
BRIAN'S SHADOW (As  
Always) AT THE HOLLYWOOD BOWL  
CIRCA 1964: 14 YEARS TO GO

## Toranna PUNKS

The long-lost art of Crash'n'Burn was meticulously revived on the sleety night of December 1st, 1978 as the late great Toronto newwave romper room, The Horseshoe Tavern, held its gala goodbye party "The Last Pogo". The voppin' and povvin' masses—a curious mixture of freshly-tattered highschool sock-hop punks and slightly-slouched punk pioneers from the Summer of '77—joyously disregarded the flanks of cops at the doors and systematically wrecked the Tavern. All to the accompaniment of the local newwave newsmakers of yesteryear (Remember TEENAGE HEAD? Howzabout THE UGLY?) When the battlefield cleared by dawn, Canada had lost yet another showcase for its undiscovered, and Horseshoe men-behind-the-scenes, Garys Topp and Cormier, were already making the rounds of A+R ears with their hot-off-the-heads 4-track audio tape of "Le Pogo Fingle". Consequently expect Toronto's very own "Farewell To The Roxy" album soon on the city's latest semi-independent label, Bomb.... PS: IT'S TRUE! Stiv Bators of New York's DEAD BOYS has married Cynthia Ross of (once) Toronto's B-GIRLS.....

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FRIDAY & SATURDAY  
Live Recording Sessions  
Bond Records

\$4 TONITE ONLY from 7:30 p.m.  
CLOSING NITE #1  
THE LAST POGO  
Teenage Head  
The Mode The Ugly  
Cardboard Brains  
Nash The Slash  
Tank The Secrets The Scenics

\$4 SATURDAY ONLY from 9 p.m.  
CLOSING NITE #2  
THE LAST BOUND-UP  
Rough Trade  
Drastic Measures  
The Everglades  
Inken Band



I WON'T  
LOOK BACK...

GOOD GIRLS  
LIKE BAD BOYS!



# ROCK SERLING'S WHITE ZONE

1. ERIC BURDON AND THE NEW ANIMALS When I Was Young
2. THE DAVE CLARK FIVE Try Too Hard
3. DAVID CLAYTON THOMAS AND THE BOSSEMAN Brainwashed
4. BARRY ALLEN "Cavalcade"
5. SPARKY AND OUR GANG I'd Like To Get To Know You
6. THE BOX TONS Cry Like A Baby
7. PETULA CLARK A Sign of the Times
8. THE MANDALA Opportunity
9. NORMAN GREENBAUM Spirit in the Sky
10. THE BEATLES I Feel Fine
11. THE BUBBLE PUPPY Hot Smoke and Sassafras
12. KENNY ROGERS AND THE FIRST EDITION Something's Burning
13. THE DAVE CLARK FIVE At the Scene
14. THE SUPREMES So, the Leader to the Roof
15. HEDGECOCKERS ANYHOWS It's Good News Week
16. SUGARLOAF Green-Eyed Lady
17. BOB KURAN The Cheater
18. THE CLASSICS IV Everyday With You Girl
19. THE ROLLING STONES Ruby Tuesday
20. THE DELPHONICS Didn't I Blow Your Mind (This Time)
21. JONATHAN KING Everyone's Gone To the Moon
22. THE ZOMBIES Tell Her No
23. PETULA CLARK I Know A Place
24. THE WHO Begit But I'm Rhonda
25. THE BEACH BOYS Help Me Rhonda
26. PAUL REVERE AND THE RAIDERS Kicks
27. THE SUPREMES Back In My Arms Again
28. FIVE MAN ELECTRICAL BANG! Signs
29. PETER AND GORDON I Go To Pieces
30. HANAS AND PAPAS California Dreamin'
31. THE LOVIN' SPONFUL I Hear You Ever Have To Make Up Your Mind
32. BILLY STEVART Summertime
33. DONOVAN Hurdy Gurdy Man
34. GERRY AND THE PACEMAKERS I Like It
35. THE HONEYCOMBS Have I the Right
36. THE MONKEES Love Is Only Sleeping
37. THE DAVE CLARK FIVE I Feel Fine
38. HARRY CHAPIN Taki
39. THE GUESS WHI Shakin' All Over
40. WAYNE FONTANA AND THE MINDBENDERS The Game of Love
41. THE TONS A Lovin's Concerto
42. THE ANIMALS Don't Let Me Be Misunderstood
43. NANCY SINATRA How Does That Grab Ya Darlin'
44. DONOVAN Mellow Yellow
45. BETTY EVERETT The Shoop Shoop Song (It's in His Kiss)
46. THE EDGAR WINTER GROUP Frankenstein
47. THE DOORS Light My Fire
48. THE HOLLIES Pay You Back With Interest
49. THE MANDALA Love-Itis
50. THE MONKEES Pleasant Valley Sunday
51. B.J. THOMAS I Just Can't Help Believing
52. THE KINKS Victoria
53. PETER PAUL AND MARY I Dig Rock'n'Roll Music
54. CHICAGO 25 or 6 to 4
55. ELVIS PRESLEY Suspicious Minds
56. THE FIFTH DIMENSION Stoned Soul Picnic
57. THE FRIENDS OF DISTINCTION Love Me Or Let Me Be Lonely
58. BOBBI MARTIN For the Love of Him
59. THE ZOMBIES Time of the Season
60. THE YARDBIRDS Over Under Deceasy Down
61. CREEDENCE CLEARWATER REVIVAL Lookin' Out My Back Door
62. THE SMALL FACES Itchycoo Park
63. TON MIDDLETON It Wouldn't Have Made Any Difference
64. THE BEATLES I Want to Hold Your Hand
65. BILLY J. KRAMER AND THE DAKOTAS Little Children
66. LOU CHRISTIE Lightning Strikes
67. PAUL SIMON Kodachrome
68. THE FOUR SEASONS Tell It To the Rain
69. IT'S A BEAUTIFUL DAY White Bird
70. THE FIVE STAINTEES Ooh-Ooh Child
71. JOE WALSH Run Mountain Way
72. J.J. CALIE Crazy Mama
73. THE CYRUS Turn Down Day
74. JAMES DARNEY Goodbye Cruel World
75. DICK AND DEE Dee 'Thou Shalt Not Steal
76. THE RIGHTOUS BROTHERS Unchained Melody
77. MANFRED MANN Do Wah Diddy Diddy
78. TOM JONES It's Not Unusual
79. THE ISLEY BROTHERS That Lady
80. THE DAVE CLARK FIVE Because
81. J.J. JACKSON But It's Alright
82. TOMMY JAMES AND THE SHONELL'S Hanky Panky
83. HERMAN'S HERMIT'S Silhouettes
84. CHARLIS RICH Mothers
85. SONNY AND CHER Baby Don't Go
86. KITCHIE VALENS Donna
87. LED ZEPPELIN Good Times Bad Times
88. THE DAVE CLARK FIVE Anyway You Want It
89. THE BEATLES Ticket to Ride
90. SIMON AND GARFUNKEL At the Zoo
91. SIMON AND GARFUNKEL A Whole Shade of Winter
92. CRAZY ELEPHANT Gimme Some Lovin'
93. 7 AND THE MYSERIANS 96 Tears
94. THE ROLLING STONES Nasty 'Seen Your Mother Baby
95. CRISPIN ST. PETERS The Pied Piper
96. GENE PITNEY Last Chance to Turn Around
97. THE BEATLES A Hard Day's Night
98. THE MONKEES Star Collector
99. THE KINKS "Arthur" album
100. THE BUCKINGHAMS Hey Baby (They're Playing Our Song)
101. "GO GO MANIA" the motion picture
102. BUDDY HOLLY It's So Easy
103. PAUL SIMON 50 Ways to Leave Your Lover
104. JAMES BROWN Papa Got a Brand New Bag
105. "POCKMARK" December 1974 Beetle magazine supplement
106. "ON TOUR" second series opening show of the Monkees
107. GARY AND THE CONTINENTS Get 1973 North America package tour
108. THE GEORGE BAKER SELECTION Little Green Bag
109. THE MOODY BLUES Question
110. THE BATTERED WIVES "Battered Wives" album
111. LEN BARRY 1-2-3
112. THE FIFTH DIMENSION Sweet Blindness
113. PATTY DURE You Don't Own Me
114. THE TREKLEERS Here Comes My Baby
115. THE PIG PARADE #8
116. THE BUCKINGHAMS Don't You Care
117. THE SEARCHERS The Love I'm Giving
118. FREDDY CANNON Pelissades Park
119. THE STANDELLES Dirty Water
120. THE SHOCKING BLUE Venus
121. THE ASSOCIATION Windy
122. THE VOGUES Five O'Clock World
123. THE FOUR SEASONS Walk Like A Man
124. THE DAVE CLARK FIVE "Instrumental" album
125. THE MOODY BLUES Tuesday Afternoon
126. SIMPLY SAUCER I Can Change My Mind
127. JANIS IAN Society
128. HANAS AND PAPAS Words of Love
129. ERIC BURDON AND THE NEW ANIMALS Monterey
130. THE GUESS WHI Baby Make Me Mine
131. THE MARVELLETTES Don't Mess With Bill
132. LES EMMERSON Cry Your Eyes Out
133. THE BEE GEES I've Gotta Get A Message To You
134. THE ANIMALS On Court Get 1973 of This Place
135. THE ROLLING STONES Paint It Black
136. CAPTAIN BEHEART The Dust Blows Forward And The Dust Blows Back
137. CLAYD'S EXOTIC FIVE I'm Here Your Woman
138. THE DOOBIE BROTHERS It Keeps You Running
139. JIMI HENDRIX All Along the Watchtower
140. BARRY GRAY "Joe Joe" theme music
141. BILLY KING Give Me Love
142. THE CYRUS Red Rubber Ball
143. MEL CARTER Hold Me Thrill Me
144. THE BEATLES I Feel Fine
145. PETULA CLARK Don't Sleep in the Subway
146. JOE SOUTH Games People Play
147. LOU CHRISTIE I'm a Fool for You Mine
148. GARY LEWIS AND THE PLAYBOYS Everybody Loves A Clown
149. GERRY AND THE PACEMAKERS Pretty Cross The Mersey
150. DINO DESI AND BILL I'm A Fool
151. THE DAVE CLARK FIVE Look Before You Leap
152. TODD RUNDGREN Hello It's Me
153. BARRY GRAY "Captain Scarlet" theme music
154. THE NAVILLIES Theme Tobacco Road
155. BEBB ALPERT AND THE TIJUANA BRASS A Taste of Honey
156. EVERY MOTHER'S SON Come On Down To My Boat Baby
157. IRON BUTTERFLIES I'm a Deaf-Deaf-Deaf
158. LULO To Sir With Love
159. CRABBY APPLETON Go Back
160. THE DAVE CLARK FIVE Nineteen Days
161. ELTON JOHN Rocket Man
162. IRWIN STAMBLER "Encyclopedia of Pop Rock and Soul"
163. JAMES AND BOBBY PURIFI I'm Your Puppet
164. PETULA CLARK I Couldn't Live Without Your Love
165. JOHN CHRISTIE Aqua Marina
166. THE DOORS Love Her Madly
167. CROM Evil Woman
168. DIANA ROSS Ain't No Mountain High Enough
169. JR. WALKER AND THE ALL-STARS Gotta Hold On To This Feeling
170. MARMALADE "Classical" theme music
171. BLUES IMAGE Ride Captain Ride
172. THE CONWILLS The Rein the Park And Other Things
173. "HEAD" the motion picture
174. BILLY PAUL Me and Mrs. Jones
175. JOHN PHILLIPS Mississippi
176. THE GUESS WHI Undun
177. THE AMERICAN BREED Band Me Shape Me
178. CHARLIE DRAKE My Boomerang Won't Come Back
179. NORM N. NITE "Rock On"
180. CHEAP PRICE Surrender
181. THE PINSTEADS A-Tick-A-Tick-A-Tack
182. JAY AND THE TECHNIQUES Keep The Bell Rollin'
183. IAN WHITCOMB You Turn Me On
184. ADIA ITIRURE "Destroy All Monsters" theme music
185. LAURIE JOHNSON "The Avengers" theme music
186. DEODATO Also Sprach Zarathustra
187. THE AMERICAN BREED Band Me Shape Me
188. LEROY VAN DYKE Walk On
189. GLEN YARBOROUGH Baby The Rain Must Fall
190. THE STANLEY BROTHERS Flowers On The Wall
191. IAN AND SYLVIA Lovin' Sound
192. "THE BUDDY HOLLY STORY" motion picture
193. LESLEY GORE Judy's Turn to Cry
194. FLOYD GORME Blame It On the Bosses
195. THE PINSTEADS I Wish I Was a Spaceman On Fireball XL-5
196. SAM THE SHAM AND THE PHAROKS Woolly Bully
197. FREDI DOMINGO I Hear You Knockin'
198. MEATLOAF Paradise By the Dashboard Light
199. THE ANIMALS Inside Looking Out
200. "MOVIES" the motion picture
201. ELVIS PRESLEY Kentucky Rain
202. THE EVERLY BROTHERS Bowling Green
203. DAVE BABY CORTEZ The Happy Organ
204. DAVID BOWIE Space Oddity
205. SIR DOUGLAS QUINTEZ She's About A Mover
206. RONNIE DYSON Why Can't I Touch You
207. THE WINDMILLERS I'm Groovy Kind of Love
208. TOMMY ROE Sweet Pea
209. NAY STEVENS Mr. Businessman
210. FLANNERY AND THE BALLAD OF JED CLAMPETT
211. SILV AND THE FAMILY STORY Thank You
212. THE NEWBEATS Bread And Butter
213. THE YARDBIRDS For Your Love
214. THE FOUR SEASONS Let's Hang On
215. ARETHA FRANKLIN Chain of Fools
216. FRANKIE FORD Sea Cruise
217. J.J. THOMAS The Townsends
218. THE DRIFTERS Under the Boardwalk
219. LEE DORSEY Workin' In a Coal Mine
220. STEEL RIVER Hey Man
221. CHAMPION OF THE BOARD Give Me Just a Little Bit More Time
222. PAUL REVERE AND THE RAIDERS Don't Take It So Hard
223. GEORGE HARRISON What Is Life
224. FRANKIE AVILA Venus
225. JERRY GOLDSMITH "The Man From U.N.C.L.E." theme music
226. The Whole Year of 1970
227. THE RAMONES Blitzkrieg 1968
228. CREEDENCE CLEARWATER REVIVAL Who'll Stop The Rain
229. THE MIKE SAMMES SINGERS "The Secret Service" theme music
230. THE ANIMALS I Want to Hold Your Hand
231. BILLY COSBY Little Ol' Man
232. TOMMY JAMES AND THE SHONELL'S Mirage
233. ERIC BURDON AND THE NEW ANIMALS River Deep Mountain High
234. The Knock-Out Year of 1968
235. THE HOMETOWN BAND I'm Ready
236. CAT STEVENS Nathaniel and Son
237. SANTANA 1971 Way
238. THE ZOMBIES She's Not There
239. AARON NEVILLE Tell It Like It Is
240. JAMES MOTHER AND THE NIGHT NEWBOYS Good Old Rock'n'Roll
241. THE SHADOWS "Thunderbirds Are Go" theme music
242. THE MONKEES Go In Go
243. SUICIDE "Suicide" album
244. TONTELLA BASS Rescue Me
245. CINDY PIG'S Record Collection
246. RANDY AND THE RAINBOWS Denise
247. LITTLE EVA The Locomotion
248. BILLY J. KRAMER AND THE DAKOTAS Trains And Bots And Planes
249. THE TURTLES She'd Rather Be With Me
250. THE WALKER BROTHERS I Ain't Gonna Shake No Shine Anymore
251. PACIFIC GAS AND ELECTRIC Are You Ready
252. NORMA TANGCA Walking My Cat Named Doc
253. GARY LEWIS AND THE FLAMBOYS She's Just My Style
254. ERIC BURDON AND THE NEW ANIMALS Sex Pilot
255. VAN MORRISON Domino
256. GERRY AND THE PACEMAKERS A Shot Of Rhythm And Blues
257. RITA 2 Plains 2 Concrete And Clay
258. JAMES BROWN I Got You
259. THE SUPREMES Nathan Jones
260. PARTI CRYSTAL Beauty Is Just Another Word For Stop The Show
261. R. DEAN TAYLOR Toots New Mexico
262. THE MAGIC LANTERNS Shame Shame
263. THE DOOBIE BROTHERS Fever
264. THE O'JAYS Backstabbers
265. DEEP PURPLE Rush
266. MARY WELLS My Guy
267. PAUL McCARTNEY Junior's Farm
268. SANTANA Black Magic Woman
269. THE STAMPEDES Wild Eyes
270. THE GUESS WHI "Doppelganger" theme music
271. STEPPENWOLF Born To Be Wild
272. THE WHO Who Don't Get Fooled Again
273. THE YETIS AFTER A KING I'd Love To Change The World
274. HEART Magic Man
275. SIMPLY SAUCER She's A Dog
276. THE STRANDBERY ALEX DOCK Incessant And Peppermint
277. THE BEATLES Revolution
278. 0150
279. THE MOODY BLUES Ride My Sessaw
280. CLAYD KNIGHT AND THE PIS Midnight Train To Georgia
281. BREAD Make It With You
282. BOBBY GOLDBERG Little Things
283. HANAS AND PAPAS I'm a Fool for You
284. THOOPER Baby Won't You Please Come Home
285. J. FRANK WILSON AND THE CAVALIERES Last Kiss
286. THE BONZO DOG BAND The Intro And The Outro
287. APRIL WINE Weeping Widow
288. ERIC BURDON AND WAR Spill The Wine
289. THE DOORS Riders On The Storm
290. CHASE Let It On
291. THE BEE GEES I Started A Joke
292. DIANNE HARMICK Walk On By
293. BERT KAUFERT Red Roses For A Blue Lady
294. NORST JANKOWSKI A Walk In The Black Forest
295. SOUNDS ORCHESTRAL Cast Your Fate To The Wind
296. JR. WALKER AND THE ALL-STARS What Does It Take
297. LARRY GRAY "Doppelganger" theme music
298. FREDDIE AND THE DREAMERS Do The Freddie
299. THE BOX TONS Soul Deep
300. PARTI CRYSTAL Beauty Is Just Another Word For Stop The Show
301. LULU The Man With The Golden Gun
302. CORNELIUS BROTHERS AND SISTER ROSE Too Late To Turn Back
303. THE TEMPTATIONS Superstar
304. PHOEBE SONG The Poetry Man
305. COPPER PENNY Sitting On A Poor Man's Throne
306. THE DAVE CLARK FIVE More Love album
307. "ROCK-A-BYE" the motion picture
308. THE FIFTH DIMENSION Aquarius/Let The Sunshine In
309. BARBARA STEINSLAND Stony End
310. VALDY Rock'n'Roll
311. BADFINGER No Matter What
312. THE DOWNCHILD BLUES Band Flip Flop And Fly
313. THE MONKIES I'm Pouring Wine On A Two-Way Street
314. THE SHADOWS OF KNIGHT Gloria
315. THE LOVIN' SPONFUL "What's Up Tiger Lily" theme music
316. THE TEMPTATIONS Superstar
317. TONY KOSINCEK All Things Come From God
318. BODKERT T. AND THE MC'S Time Is Tight
319. THE RAMONES Sheena Is A Punk Rocker
320. THE CLASSICS IV Spooky
321. BILLY J. KRAMER AND THE DAKOTAS From A Window
322. WILSON PICKETT Mustang Sally
323. THE DAVE CLARK FIVE One Up And Over
324. THE CASINOS Than You Can Tell Me Goodbye
325. THE UGLY DUCKLINGS Greetings
326. DAVID CLAYTON THOMPSON I'm A Fool For You
327. NAZARETH This Flight Tonight
328. TOMMY JAMES AND THE SHONELL'S I Think We're Alone Now
329. CREEDENCE CLEARWATER REVIVAL Fortunate Son
330. THE CLARENCE CLONES Close To You
331. THE GRASS ROOTS Let's Live For Today
332. THE MUSIC EXPLOSION Little Bit of Soul
333. THE TREMELOES Silence Is Golden
334. ELTON JOHN Saturday Night's Alright For Fighting
335. ADIA ITIRURE "Classical" theme music
336. LILLIAN ROXON "Rock Encyclopedia"
337. FLUDD Get Up Get Out Move On
338. BARBARA NASH Yes I'm Ready
339. THE BYRDS Turn Turn Turn
340. THE MOTHERS OF INVENTION The Return of The Son Of Monster Magnet
341. THE DISHES Not Properly
342. VAN MORRISON Brown-Eyed Girl
343. NEIL DIAMOND Solitary Man
344. THE ROLLING STONE Illustrated History of Rock'n'Roll
345. TERRY BLACK AND LAUREN WARD On Babe (What Would You Say)
346. THE BEACH BOYS California Girls
347. THE ANIMALS Don't Let Me Be Misunderstood
348. JAN AND DEAN Baby Talk
349. BACHMAN-TURNER OVERDRIVE Blue Collar
350. THE DOORS Touch Me
351. THE ANIMALS See See Rider
352. THE BOX TONS Sweet Cream Ladies
353. THE JAGGERS The Rapper
354. THE BUOYS Timothy
355. THE NIMBLES "Animalian" album
356. THE SUNRAYS I Live For The Sun
357. THE FIVE MAN ELECTRICAL BAND Julianna
358. HELEN REDDY Delta Dawn
359. WILDMAN FISCHER "Wildman's" album
360. THE KINKS Waterloo Sunset
361. CHRIS MONTEZ Call Me
362. THE LOVIN' SPONFUL Rain On The Roof
363. THE RASCALS People Got To Be Free
364. THE ANIMALS She'll Return It
365. THE DRAMATICS What's Goin' On In What You Got
366. FRIEND AND LOVER Reach Out Of The Darkness
367. WAYNE FONTANA AND THE MINDBENDERS She's Got The Power
368. FRANK NILES Poor Little Fool
369. CLIFF NOBLES The Horse
370. AL WILSON The Snake
371. JACKIE DE SHANNON What The World Needs Now Is Love
372. MANFRED MANN The Mighty Quinn
373. GERRY AND THE PACEMAKERS I'll Be There
374. THE BEATLES "Beatles 165" album
375. T-REX Bang A Gong (Get It On)
376. THE LOVED ONES Let Me (Be The One)
377. THE BYRDS All I Really Want to Do
378. CHER Bang Bang (My Baby Shot Me Down)
379. THE CHI-LITES Have You Seen Her
380. THE ROLLING STONES Time Is On My Side
381. RHINOCEEROS Airstock Brandy
382. THE SPINNERS It's A Shame
383. STEVE DAN Do It Again
384. JON MITCHELL You Turn Me On (I'm A Radio)
385. THE DICKIES "CPO Shaky" television episode
386. NEIL YOUNG Cinnamon Girl
387. HALF JAPANESE Calling All Girls
388. "A HARD DAY'S NIGHT" the motion picture
389. The First Rock Serling Walk of Fame
390. JOHNNY NASH Hold Me Tight
391. DESTRUCTIVE (L.A.) THE SCUM OF THE EARTH "WKRP" TV episode
392. THE CARPENTERS Yesterday Once More
393. THE SEX PISTOLS Pretty Vacant
394. THE GENTLES Keep On Dancing
395. "Disco Sucks" T-shirts
396. NEW YORK ROCKER Magazine
397. OAKS MOUNTAIN DAREDEVILS If You Wanna Get To Heaven
398. DIANNE WARRICK Promises Promises
399. THE SUPREMES Love Is Here
400. JOHNNY RIVERS Poor Side of Town
401. THE TEMPTATIONS Just My Imagination
402. CROSBY STILLS NASH AND YOUNG Suite: Judy Blue Eyes
403. CANNED HEAT On the Road Again
404. GRAND FUNK RAILROAD
405. THE TRAVELLERS This Land of Ours
406. THE BEE GEES Lonely Days
407. LESLEY GORE It's My Party
408. THE JIMI HENDRIX EXPERIENCE "Are You Experienced" album
409. THE BEACH BOYS
410. THE SINGING NIN Dominique
411. THE MARVELLETTES My Baby Must Be A Magician
412. THE BUCKINGHAMS Susan
413. THE INTRUDERS Cowboys To Girls
414. PEOPLE I Love You
415. THE BEATLES What You're Doing
416. HUO NORTONBERG The Good The Bad And The Ugly
417. RICHARD HARRIS MacArthur Park
418. TYRONE DAVIS Turn Back The Hands of Time
419. IRE AND TIRA TURNER (I Want To Take You) Higher
420. R. DEAN TAYLOR Indiana Wants Me
421. THE ROLLING STONES Sympathy For The Devil
422. MARCI BLAINE Bobby's Girl
423. MITCH RYDER AND THE DETROIT WHEELS Jenny Take A Ride
424. BOBBY GOLDBERG It's Too Late
425. The Who's Year of 1966
426. "THE FABULOUS SIXTIES" CTV television series theme music
427. THE DAVE CLARK FIVE Please Tell Me Why
428. THE HITS Suffer In Silence
429. THE YARDBIRDS Happenings Ten Years Time Ago
430. THE ROLLING STONES Get Off My Cloud
431. NAPOLEON XIV They'd Come To Take Me Away
432. LED ZEPPELIN fourth album
433. THE PLASTIC ONO BAND Instant Karma
434. GARY LEWIS AND THE FLAMBOYS Don't Let Me Be In
435. PAUL REVERE AND THE RAIDERS Him Or Me
436. THE PROPHETS Playgirl
437. THE FLIRTATIONS Nothing But A Heartache
438. BILLY KING Gonna Get Back
439. FERRANTE AND TEICHER Midnight Cowboy
440. THE POPPY FAMILY "That's Where I Went Wrong"
441. BILLY JOE ROYAL Don't Let Me Be Misunderstood
442. JOANIE SOMMERS Johnny Get Angry
443. B.B. KING The Thrill Is Gone
444. THE MONKEES I'm A Believer
445. MEL AND TIM Backfield In Motion
446. NORTY ROBBINS A White Sport Coat
447. BOBBY VINTON Me Lonely
448. JOE JEFFREYS My Pledge Of Love
449. NEON PHILHARMONIC Morning Girl
450. RICHARD CLARK 1950 Toronto's Late Great Weekly CHUM CHART
451. DUSTY SPRINGFIELD You Don't Have To Say You Love Me
452. SONNY AND CHER It's The Little Things
453. THE LOVIN' SPONFUL Jug-Band Music
454. THE WALKER BROTHERS Baby You Don't Have To Tell Me
455. Fender guitars
456. THE CARPENTERS Goodbye
457. GILBERT BEACON Out Of Sight Is Out Of Mind
458. LED ZEPPELIN first album
459. LED ZEPPELIN second album
460. THE GUESS WHI Only
461. BOB DYLAN Just Like A Woman
462. BILLY DEE WHEELER Ode To The Little Brown Shack Out Back
463. DOUG KANINE AND THE SECRETS Here Comes Shack
464. JOHNNY RIVERS The Tracks Of My Tears
465. GERRY AND THE PACEMAKERS "How Do You Like It" album
466. BUDDY HOLLY True Love Ways
467. LINDA RONSHDAD Different Drum
468. THE EAGLES Witchy Women
469. BUDDY HOLLY Rock Around With Ole Vee
470. THER HERE Comes The Night
471. THE JIMI HENDRIX EXPERIENCE Poxsley Lady
472. GORDON LIGHTFOOT Black Day In July
473. THE DAVE CLARK FIVE Everybody Knows
474. JORDEN INGMANN Apache
475. THE CHANTAYS Pipeline
476. NORTY ROBBINS El Paso
477. THE ROCKIN' REBELS Wild Weekend
478. FREDDIE AND THE DREAMERS I'm Telling You Now
479. JUDY COLLINS Both Sides Now
480. FREDDIE AND THE DREAMERS "In Disneyland" album
481. MAX FROST AND THE PROPHETS Shape of Things To Come
482. THE EASYBEATS Friday On My Mind
483. TITS Daddy Is My Father
484. THE DAVE CLARK FIVE Move On
485. PAINTER West Coast Woman
486. BACHMAN-TURNER OVERDRIVE Let It Ride
487. CHRIS HAT AND TIM PHILLIPS "British Best"
488. THE BEATLES Honey Don't
489. BLACK SABBATH Fairies Wear Boots
490. THE DAVE CLARK FIVE All Night Long
491. THE STAMPEDES Devil You
492. CARLY SIMON That's The Way I've Always Heard It Should Be
493. THE BALLOON FARM A Question of Temperature
494. TOMMY BOYCE AND BOBBY HART Alice Long
495. THE WHO Who Are You
496. THE MONKEES Porpoise Song
497. "CONAN" an television series theme music
498. TOMMY BOYCE AND BOBBY HART I Wonder What She's Doing Tonight
499. THE
500. FORN
501. THE
502. INVITE
503. EDGE
504. PUBLIC
505. THE
506. THE
507. THE
508. DOUG
509. JAN
510. THE
511. THE
512. THE
513. DECT
514. THE
515. KIU
516. FRANK
517. THE
518. HERM
519. IAN
520. EDDI
521. THE
522. FRANK
523. THE
524. PHIL
525. PHIL
526. PHIL
527. MOAT
528. THE
529. VIC
530. THE
531. WAYN
532. JOHN
533. ABET
534. THE
535. THE
536. CRO
537. CLAY
538. THE
539. JOHN
540. "CAN
541. JOHN
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# TOP 1000

499. THE RINKS Tired of Waiting For You
500. KNOX GORDON Halfway to Paradise
501. THE YARBIRDS in the motion picture "Blow Up"
502. INVICTUS "Greatest Hits" album
503. Edgar Bressi's singles collection
504. MESS ALPERT AND THE TIJUNA BRASS The Lonely Bull
505. THE ISLEY BROTHERS 3 + 3
506. THE DAVE CLARK FIVE Bits and Pieces
507. THE MONKEES Valleys
508. GORD MOJO PELTON AND THE AMBASSADORS Take Your Keys
509. JAM AND DEAN Sidekick Surfing
510. THE GUESS WHO These Eyes
511. THE MONKEES "More Of" album
512. THE CRAMPS Surfin Bird
513. DESTROY ALL MONSTERS I'm Bored
514. THE EQUALS Baby Come Back
515. KYU SAMANOTO Sukiyaki
516. FRANKIE VALLI I Make A Fool of Myself
517. THE TURTLES You Baby
518. HERMAN'S HERMITS Lieten People
519. IAN AND SYLVIA Four Strong Winds
520. EDIE ROODES New Orleans
521. THE TIMES Wonderful Wonderful
522. FRANK IPFIELD I Remember You
523. THE MONKIES OF INVENTION on the Dick Cavett TV show
524. PHIL HARDY AND DAVID LAING "Encyclopedia of Rock Volume 1"
525. PHIL HARDY AND DAVID LAING "Encyclopedia of Rock Volume 2"
526. PHIL HARDY AND DAVID LAING "Encyclopedia of Rock Volume 3"
527. ISAC RAYES Theme From "Shaft"
528. THE SPENCER DAVIS GROUP Gimme Gimme Some Lovin'
529. Most of Joe Walsh's album titles
530. The Lloyd Thaxton show
531. WAR Slipping Into Oskness
532. VIC MIZZY Theme from "Green Acres"
533. Bill McVoy's Canadian Rock collection
534. WAYNE FONTANA AND THE MINDBENDERS on the "Hullabaloo" TV show
535. JOHNNY BOWER Honky The Christmas Goose
536. ANTHONY FRANKLIN Daydreams
537. DOC SEVERINSON Theme from "The Tonight Show"
538. DOC SEVERINSON Theme from "The Tonight Show"
539. Rock Serling meets Greg Shaw at The El Mocambo in Toronto
540. Lester Bangs
541. John Cook: PIG's closet MRM expert
542. "Canadian Teen Magazine"
543. 21 MANFRED MANN
544. SKREETER DAVIS The End Of The World
545. Capitol Records Of Canada's "6000 Series" of recordings
546. MEL INNES Idiot Song
547. THE RAMONES California Sun
548. ROY FURNESS Take It (You Want It)
549. THE YARBIRDS "Greatest Hits" album
550. LEE MICHAELS You Know What I Mean
551. GARY LEWIS AND THE PLAYBOYS My Heart's Symphony
552. PLASTIC BERTRAND An album
553. WITCH RIDER "All the Heavy Hitz" album
554. PAUL REVERE AND THE RAIDERS "All-time Greatest Hits" album
555. FRANK SINATRA That's Life
556. HERMAN'S HERMITS Their Good Swings Both Ways
557. THE EVERLY BROTHERS That's Old Fashioned
558. VANILLA FUDGE You Keep Me Hanging On
559. ROX ORBISON Just a Woman
560. PILOD What An Animal
561. THE BEATLES You're Gonna Lose That Girl
562. "If that cat don't stop it, man, we're splittin'": Keith Richards from the motion picture "Gimme Shelter"
563. The Monkees zitch
564. THE ELECTRIC PRUNES I Had Too Much to Dream Last Night
565. VIVIAN STANSHALL AND HIS GARDEN OF CHUMS Supplication
566. The "Cruisin' 1964" album on increase records
567. DOLENZ JONES BOYCE AND HARK I Remember The Feeling
568. Herman's Hermitage at The El Mocambo in Toronto
569. "PARCENHOPTRE" October 1977 National Lampoon article
570. PETULA CLARK Who Am I
571. Larry Leblanc's CLO-FM Toronto radio show backstage Pass
572. WENCHY Love Can Make You Happy
573. KRAFTWERK Autobahn
574. EMERSON LAKE AND PALMER Lucky Man
575. THE SEARCHERS Don't Throw Your Love Away
576. THE SUPREMES Where Did Our Love Go
577. RON GRANTER "Dr. Who" theme music
578. THE SENSATIONS Golden Earring Radar Love
579. WEATHER REPORT Birdlines
580. THE ROLLING STONES Flowers' album
581. HERMAN GARDNER AND DYKE The Resurrection Shuffle
582. THE BEACH BOYS Fun Fun Fun
583. RARE EARTH I Just Want to Celebrate
584. THE DOOBIE BROTHERS The Book of Love
585. THE BEATLES Kansas City
586. BLUE CHER Summertime Blues
587. Patti Smith falls off the chair in 1977
588. The Monkees at the CNE Grandstand in Toronto
589. The Blues Brothers
590. MAD MAGAZINE It's A Gas
591. GEORGE HARRISON This Song
592. ME FIVE YOU Were On My Mind
593. STEVE WONDER A Place in the Sun
594. PEARCE MARCBANK AND MILES The Illustrated Rock Almanac
595. NANCY SINATRA Sugar Town
596. PETER AND GORDON Lady Godiva
597. THE DOOBIE BROTHERS The Book of Love
598. ZMI Records rejects The Who's demo tapes
599. Frank Zappa on the "Saturday Night Live" TV Show
600. "HUNKY RUFFIN" We Passed This Way Before
601. IAN THOMAS Liar
602. This chart
603. DEL SHANNON Runaway
604. MARTIN AND THE E-CHORDS Fred MacMurray
605. THE TITLES YOU Little Trustmaster
606. The great writing team of Gerry Goffin and Carole King
607. Jay Jay Lenny Davidson's "The P.P.'s Birthday"
608. BLOOD SWEAT AND TEARS second album
609. STEVE LAWRENCE Go Away Little Girl
610. DEEP PURPLE In Rock 'n' Roll
611. J.J. HARRIS AND LINDA EASTMAN "Rock And Other Four Letter Words"
612. BRIAN HYLAND The Joker Went Wild
613. GEORGE CARLIN Wonderful WINO
614. THE VOICES You're The One
615. DON McLEAN American Pie
616. GENE CHANDLER Duke of Earl
617. ERIC BURDON The Electric Blues
618. THE DRAMATICS In The Rain
619. JIM WHITCOMB N-N-N-Nervous
620. PEGGY LEE Is That All There Is
621. AKIRA IFUKUBE "Ghidrah" theme music
622. HERB ALPERT AND THE TIJUNA BRASS Casino Royale
623. Elvis Presley on "The Ed Sullivan Show"
624. October 2062: One-hundredth anniversary of "Love Me Do"
625. THE STAMPEDERS Then Came The White Man
626. LARRY WILLIAMS Bony Moronia
627. KING CURTIS Memphis
628. THE ROLLING STONES Heart of Stone
629. JOHNNY CASH Prison Prison Blues
630. THE CHIT-LITES Rock On The People
631. THE SUPREMES Love Child
632. Capitol Records of Canada's Paul A. White, Father of Canadian Pop
633. Dave Mickie (aka Dave Marden), head of CBC-TV's "Music Hop" show
634. TONY JOE WHITE Polk Salad Annie
635. PAUL REVERE AND THE RAIDERS Too Much Talk
636. THE BYRDS Mr. Tambourine Man
637. GENE PITNEY It Hurts to Be in Love
638. THE DOOBIE BROTHERS Taking It To The Streets
639. LITTLE CARL CARLSON Competition Ain't Nothin'
640. THE BEATLES No Beach Boys Surfer Girl
641. B.J. THOMAS Hooked On A Feeling
642. The Sex Pistols snub an appearance on "Saturday Night Live" TV show
643. THE BEACH BOYS Little Deuce Coupe
644. "HEAD MAN'S CURVE" the motion picture
645. THE MINDBENDERS in the motion picture "To Sir With Love"
646. R.B. GREAVES Take A Letter Maria
647. The "American Rock Anthology" album on MGM Records
648. The theme music from the animated television show "Pop Cat"
649. JERRY REED When You're Hot You're Not
650. THE ROLLING STONES Gimme Shelter
651. "Record Review" magazine
652. THE CAPITOLS Cool Jerk
653. DAVID ESSEX Theme music from the motion picture "Stardust"
654. CHARLIE KING It's Night As Well Rain Until September
655. BERT KAEMPTNER Wonderland In The Evening
656. TOMMY BOB Hooley For Hazel
657. TOMMY JAMES AND THE SHONOLIES Mony Mony
658. REDONEZ The Witch Queen of New Orleans
659. APOLLO 100 Joy
660. PERRY AND THE PACEMAKERS Don't Let The Sun Catch You Crying
661. ALICE COOPER I'm Eighteen
662. EDWIN STARR 25 Miles
663. DAVE EDMUNDS I Never You Knockin'
664. CREEDENCE CLEARWATER REVIVAL Green River
665. THE CARPENTERS Goodbye To Love
666. SIMPLY SAUCER Here Come The Cyborgs
667. The theme music from the television show "McHale's Navy"
668. nothing by Genealee or Yes.....
669. TODD RUNDGREN We Gotta Get You A Woman
670. SANDIE SHAW Girl Don't Come
671. LOUDON WAINWRIGHT III Dead Skunk
672. THE MONKEES Randy Scouse Git
673. THE ERIC BURDON BAND "Stop" album
674. JOHNNY WINTER Rock And Roll Nostalgia Xoo
675. BILL WITHERS Ain't No Sunshine
676. MOUNTAIN Mississippi Queen
677. THE BEATLES You Know My Name (Look Up The Number)
678. BLACK SABBATH Into The Void
679. THE SPENCES Going Through The Motions
680. ARTHUR BROWN in the motion picture "Tommy"
681. LESLEY GORE Maybe I Know
682. GLEN CAMPBELL Gentle On My Mind
683. THE SWEET Bellroom Blitz
684. JIMMY SOUL If You Want To Be Happy
685. THE STAMPEDERS Minstrel Gypsy
686. THE 1966 ANIMALS Tour Book
687. THE KINKS "Kinda Kinks" album
688. The cover of the November 1978 Trouser Press magazine
689. NICK LOWE I Love The Sound of Breaking Glass
690. DANNY O'NEILL Goodnight Charlie's Got The Blues
691. THE OSMONDS Crazy Horses
692. THE BEATLES A Day In The Life
693. LEO ZEPPELIN Bring It On Home
694. THE SUPREMES Stoned Love
695. The theme music from the television show "The Twilight Zone"
696. The Horseshoe Tavern era of new wave music in Toronto
697. ERENDA HOLWAY Operator
698. BARBARA LEWIS Baby I'm Yours
699. LINDA RONSTADT Long Long Time
700. The theme music from the television show "The Saint"
701. BREAD If
702. THE KINGSTONS The Jolly Green Giant
703. THE DOOBIE BROTHERS China Grove
704. BOBBIE GENTRY Ole Joe
705. BROOK NORTON Rainy Night in Georgia
706. THE JACKSON FIVE Never Can Say Goodbye
707. THE BAY CITY ROLLERS Saturday Night
708. BOB DYLAN Like A Rolling Stone
709. The Prez Brian Skinner's DJ stint with CHUM-AM radio in Toronto
710. The city of Vancouver, B.C. with Columbia
711. RONNIE HAWKINS in the motion picture "Rock-A-Bye"
712. K-Tel albums prior to 1971
713. CHRISTIE Yellow River
714. The "Punk 111 You Puke" Fall 1977 issue of FILE Magazine
715. ROBERT CHRISTIAN "Any Old Way You Choose It"
716. LEO ZEPPELIN You Shook Me
717. ALICE COOPER School's Out
718. Rock Serling meets Larry LeBlanc in Larry's basement
719. PAUL REVERE AND THE RAIDERS in an episode of the TV series "Batman"
720. MAC AND KATIE KASOON in Chitty-Chitty-Bang-Boo
721. PAUL REVERE AND THE RAIDERS Mr. Sun Mr. Moon
722. AKIRA IFUKUBE The theme music from "Matango: Fungus of Terror"
723. THE BEATLES Plastic Mister Panther
724. HENRY MANCINI The Pink Panther
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734. PEEP PURPLE Smoke On The Water
735. Japan: home of many "Live" albums
736. NOSE GARDNER The Next Plane To London
737. THE BEATLES Slow Down
738. No-issues
739. Toronto: (once) a great city for clubs
740. SLV AND THE FAMILY STONE Not Fun In The Summertime
741. Radio and television advertising jingles: the purest form of pop
742. LINDO GOSSET Not The Lovin' Kind
743. American-International Pictures' surf movies
744. PROCTOR AND BERGMAN "TV Or Not TV" album
745. THE RASPBERRIES I Wanna Be With You
746. THE BEACH BOYS Surfing USA
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787. SHA NA NA Rock And Roll Is Here To Stay
788. "FLIP's Groovy Guide To The Groups" books
789. The Monkees' Emmy Award
790. The theme music from "The Green Hornet" television series
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794. STEVE WONDER Living For The City
795. Norman Whitfield: a great producer
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797. EDWIN STARR War
798. Norm Macdonald on CHUM-AM Radio's "Pringle Program"
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800. "Hipster": RCA Records' doggie
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810. Seattle and Oregon: unsung rock hot-spots
811. A Canadian Penny: a tone-arm's best friend while playing old singles
812. The Shoo-bee: unsurpassed system for old singles
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826. PAUL McCARTNEY Mull Of Kintyre
827. THREE DOG NIGHT Joy To The World
828. THE WHO "Tommy" album
829. God
830. THE BEATLES Nello Goodbye
831. AERON Get Down Make Love
832. BRENDIA LEE I'm Sorry
833. Laurie Johnson's theme music from "The Professionals" television series
834. BLOOD SWEAT AND TEARS And When I Die
835. WILSON PEARCE in the motion picture "The Magic Christian"
836. BADPINGER Come And Get It
837. The theme music from "The Invaders" television series
838. WILSON PEARCE Merry-Go-Round
839. ELVIS PRESLEY (You're The) Devil In Disguise
840. BILLY J. KRAMER AND THE DAKOTAS Bad To Me
841. THE WHO I Can't Explain
842. CHUCK BERRY No Particular Place To Go
843. PATTI PAGE Hush Hush Sweet Charlotte
844. The theme music from "The Mickey Mouse Club" television series
845. BLACK SABBATH Wrecker of Reality' album
846. ARGENT Hold Your Head Up
847. THE GUESS WHO Laughing
848. nothing by Pink Floyd
849. Gene Cornish: Canadian Rascal
850. THE OSMONDS Just Like A Yo-Yo
851. ARCHIE BELL AND THE DRIFTERS Just Can't Stop Dancing
852. JAMES BROWN Please Please Please
853. THE RASCALS Lonely Too Long
854. THE FOUR TOPS Walk Away Renee
855. PAUL REVERE AND THE RAIDERS Good Thing
856. SANDY POGIE Single Girl
857. SUE THOMPSON Norman
858. The "Motown Anthology" Volume Two' album on Motown records
859. THE RASCALS Good Lovin'
860. The Beatles bubblegum cards
861. PAUL REVERE AND THE RAIDERS Louie Go Home
862. Frank Zappa's beard
863. Quality Records of Canada's "Buy Canadian" logo
864. THE DAVE CLARK FIVE Good Time Woman
865. THE KINKS All Day And All of The Night
866. The old Texaco Oil Company theme song
867. THE MONKEES Laugh
868. nothing by Barry Manilow
869. Keith Moon's crazy glue
870. MCKENNA HENDERSON MAINLINE Get Down To
871. "Teen Screen" Magazine
872. The Rialto Park Hotel "Let's Disco" album on K-Tel records
873. George Harrison and Eric Idle's "This Song" promotional film
874. CREEDENCE CLEARWATER REVIVAL their Greatest Hits albums
875. THE ROLLING STONES Last of The Great Rooster
876. ROY ORBISON Dream Baby
877. THE BEATLES Baby's In Black
878. THE SUPREMES My World Is Empty Without You
879. nothing by Donna Summer
880. or Kites
881. CROSBY STILLS NASH AND YOUNG Ohio
882. The Summer of 1973: The last disco-free holiday
883. NANNAS AND PAPAS 1230
884. The Syndicate Records label
885. CONNIE FRANCIS Where the Boys Are
886. PAUL REVERE AND THE RAIDERS Christmas album
887. THE CARPENTERS Yesterday Once More
888. MAC AND KATIE KASOON in Chitty-Chitty-Bang-Boo
889. PAUL REVERE AND THE RAIDERS Mr. Sun Mr. Moon
890. AKIRA IFUKUBE The theme music from "Matango: Fungus of Terror"
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1000. BRENDIA LEE I'm Sorry





# BOSTON

A PRELIMINARY WORD OF CAUTION: NO, THIS IS NOT AN ARTICLE ABOUT "BOSTON", THAT UTTERLY GROTESQUE QUEASY-METAL BAND. IT IS AN ARTICLE ABOUT BOSTON, THE CITY AND THE SOUND, COMPILED FOR PIG BY TWO OF MASSACHUSETTS' ROCK'N'ROLL FOCAL POINTS, COUNT (JOSEPH ALLEN) VIGLIONE AND LIZ(ZIE) IRELAND.

## INTRODUCING....

Howdy. You're talking with (no, actually you're listening to) The Count. Gary asked for a sort of "Introduction To Boston Rock", but that would be pretty impossible without at least a thousand pages. All I can say to introduce is that Boston is the most under-rated and over-talented city in the world. You hear about New York, LA, San Francisco, The Pinsteads, London, Detroit... but how much press does Boston really get?

Maybe we can blame "The Bosstown Sound" for that. When psychedelia was happening on the West US Coast twelve years ago, the record companies then in power ran to the East US Coast to see if they could make it happen here too. Well, with bands like THE ULTIMATE SPIN-ACH and EDEN'S CHILDREN (and so many others), it is easy to see why it didn't happen! But there was talent here to be sure. BARRY AND THE REMAINS seem to be brought to my attention too many times by fellow musicians claiming they were The Best band in the world. Well, their debut LP on Epic left me un-moved. And WILLIE LOCO ALEXANDER, a Proven rock'n'roll genius, was a member of THE LOST (Capitol records) and BAGATELLE (ABC records)... and a couple of houses down from mine lived CHRIS CUNNINGHAM OF THE PRINCE AND THE PAUPERS. He jammed with me seven years ago when I could hardly play three chords... that is the band Chris Wilson of The Flamin Groovies was in, is it not?

There was (is) plenty of talent here. But because many people have one-track minds (you know who we're talking about) it wasn't really until JOHNATHAN RICHMAN AND THE MODERN LOVERS starting causing a stir (right up the street from me here in lovely Arlington, Massachusetts), or until AEROSMITH grabbed a Columbia contract before Clive Davis got ousted, and with zero support from CBS got "Dream On" to become the #1 song of the summer of '73. The fans did it! AEROSMITH toured and toured and when Columbia didn't want them coz the guy who signed them had been ousted, they pressed ahead and became one of the top heavy-metal bands in history. It was their own preserverance and the enthusiasm of the fans that did it. Oh, and THE J.GEILS BAND (nee THE HALLUCINATIONS) seemed to succeed the usual way (first LP does okay, a hit off the second, red vinyl and a big hit for the third), but they seemed an exception.

At the time AEROSMITH were on the way up, a local band from Winchester, REDDY TEDDY, got signed to Mercury Records. Mercury shelved the band's LP: One of the first examples of luck going bad for the extremely talented local group. R.T. recently disbanded after releasing an LP on Spoonfed Records to rave critical reviews. They are important to this entire picture

were produced by Michael Brown, ex of Stories and The Left Banke). WILLIE LOCO continued the do-it-yourself trend with "Kerouac" b/w "Massachusetts Avenue" on Garage Records and MARC THOR on his Indy Records with "Holiday Fire" b/w "Boystown Boize". Not to mention FOX PASS and Yours Truly with our own Paradise and Varulven records. Now, you see, there was another way.

## BOSTON '78

Here are people who have something to say and aren't about to wait for some record company to come along and supposedly help them say it. Here are people who say Here We Are whether you like it or not. Boston Rock in 1978 was like a kaleidoscope. Finally, after many years, there were more and more places to play, more record stores stocking our discs, fanzines, and letting us stick up our posters and distribute freebies. But there is still much to do.

SEPTEMBER 1, 1978: It is a Friday

"MEANWHILE BACK IN THE STATES  
a new album by indie album  
THE BOOM BOOM BAND

appearing  
at  
HEADLINERS NORTH  
NASHUA, N.H.  
SEPTEMBER 13  
and

THE PARADISE  
BOSTON, MASS.  
SEPTEMBER 21  
with the  
MARC THOR  
BAND!



MCA RECORDS  
3052  
1978 BY LANCE  
MAYNARD

EVER-CHARMING WILLIE (Photo: PAT IRETON) & PUNK POSTER BOSTON-STYLE (WHAT NEWAVE NEEDS IS ARTISTS)

of Boston Rock because they tie the professional bands and the street bands together. Before TEDDY got their Spoonfed contract, they released a single from the Mercury sessions on their own Flexible Records label ("Goo Goo Eyes" b/w "Novelty Shoes"), which was one of the first home-grown 45s of the newave and one which inspired other local bands to put out their own recordings. (Historical Note: REDDY TEDDY's tapes

evening. Three members of the Varulven staff head over to the Boston Architectural Center on Newbury Street to experience a double bill consisting of HUMAN SEXUAL RESPONSE and Varulven recording artists UNNATURAL AXE. The Center is fantastic: My first visit to this new venue was greeted by a psychedelic green poster with the bands' names artfully splashed on it. MARK FLYNN, editor of Boston's strangest fanzine "Skunk Piss", was



at the door collecting the \$3 cover charge and peddling his latest creation, "Skunk Piss 21" (50¢ from 17 High Street Apt.#5, Brookline, Massachusetts, USA, 20146). Covering the walls were photos by PHIL IN PHLASH, local r&r shutterbug. These art people are something else: the second newave (along with bands like THRILLS, LA PESTE, STOMPERS, MARSHALLS, GIRLS...). Proof positive that the tide that rolls out rolls back. These arty-clique bands with their huge followings have injected new enthusiasm into Boston. They all seem very money-conscious, which may keep them afloat longer than those of the "I'm in it for the music" syndrome. RICH PARSONS, of the AXE, is a photographer whose work has been published at home (in the "Boston Groupie News": Box 450, Cambridge, Massachusetts, USA, 02138) and abroad (ie: "Creem"). He should be happy, but on top of that he's a great guitarist and composer, and with his pal TOM WHITE they put together UNNATURAL AXE and released one EP (so far). Tonight, Lizzie and myself walk onstage hand-in-hand and take the microphones. COUNT: Maxanne, dear, do you know the name of this hot new band on the Varulven label?

LIZZIE: No, Oeddy, tell me who they are.

It was a dream to mimic the two famed DJs Maxanne and Oedipus from WBCN (who'll air your records too if you send them to 5005 Prudential Tower, Boston, Massachusetts, USA, 02199) and better them at their own game. The AXE put on a dynamite show which ended with their big hit "They Saved Hitler's Brain" and ended with "I Wanna Be Your Dog".

A scant couple of weeks later, the legendary WILLIE ALEXANDER and his BOOM BOOM BAND put on another ace show. Liz Ireland takes you there:

Head out of town on Mass.Ave. and keep going, and you eventually come to Lowell. Home-town of beat writer Jack Kerouac; one of those old industrial towns that are scattered in river valleys all over New England. The Commodore Ballroom was once the stronghold of the Big Bands, and it still looks pretty much like it must have when Jack and "Maggie Cassidy" used to go there. But on this Saturday night, it was WILLIE LOCO ALEXANDER AND THE BOOM BOOM BAND who took the stage and proceeded to thrill the audience with what most agreed was the best show he's done since the old days at The Rat in '75. The band was just loose enough to be interesting, and Willie was in top form: Energetic, funny, and relaxed. Adoring fans danced at the edge of the stage (a rare luxury in these days of autocratic club bouncers who are ready to beat the shit out of anyone that BREATHES), and tossed the usual collection of toys and presents onstage for Willie to play with: DAVE MINEHAN of THE NEIGHBORHOODS brought a stuffed lobster NIKKI BUZZ of THE LAZERS a squirt gun; and of course, Lots of Hats! It was an MCA-sponsored performance so those fans who screamed for old favorites like "Pup Tune" and "Garbage Man" did so to no avail. But at the end of the concert, the Boom Booms stunned the hell out of long-time fans who can remember the "Fuck The Rat" days by performing Willie's ode to that venue, "At The Rat", as a sing-along with Loco sprawled casually on the floor handing the mike to selected members of the audience.

## GARY PIG SPECULATES ON BOSTON '79

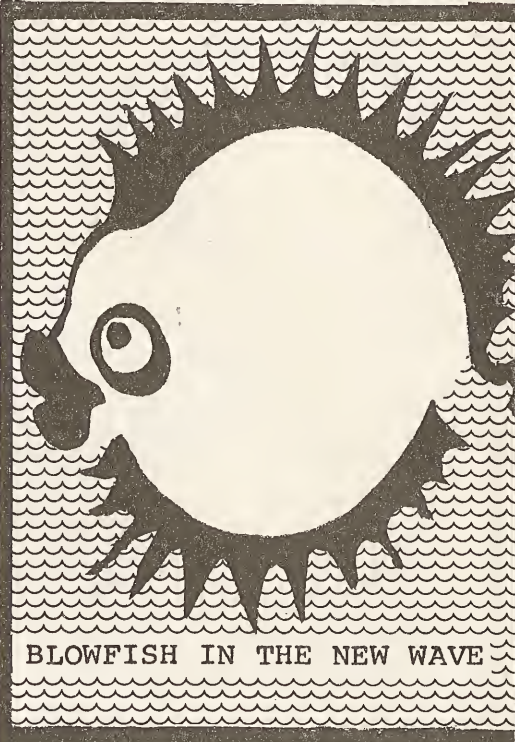
Well, as you can see, all seems very alive and very, very well in ol' Bosstown. Really, as The Count explained in his kick-off to this article, there has been, is, and will be A LOT going on in Boston, and future PIG PAPERS will be adding to and up-dating this capsule intro-piece. However, with Canada currently between postal strikes for a few weeks, some long-awaited mail from Massachusetts trickled into the sty recently. To nutshell:

What promises to be the definitive Boston Rock Anthology album, THE BOSTON BOOTLEG, at last seems set for release after many, many delays. Scheduled for inclusion are cuts by BRUCE BAD, FOX PASS, PASTICHE, TINA PEEL, GARY SOPRANO, HONEY PIE, the incredible BLOWFISH, DICK NOLAN AND THIRD RAIL, UNNATURAL AXE, a collection of various AUGUSTE PHENOMENONS, THE NEIGHBORHOODS, something known as THE BOSTON ROCK ALL-STARS, and still more. Fortunately (or should that be UNFORTUNATELY), THE BOSTON BOOTLEG should hit the racks at just about the same time as Ork Records similar Boston anthology LP. COUNT VIGLIONE's album, originally assembled for Flamingo Records of Europe, will also be issued in North America with subtle little title and content alterations as in Nick Lowe. Featured on it will be selections from the Count's EPs, golden nuggets from the vaults, and many new recordings (possibly "a super-long

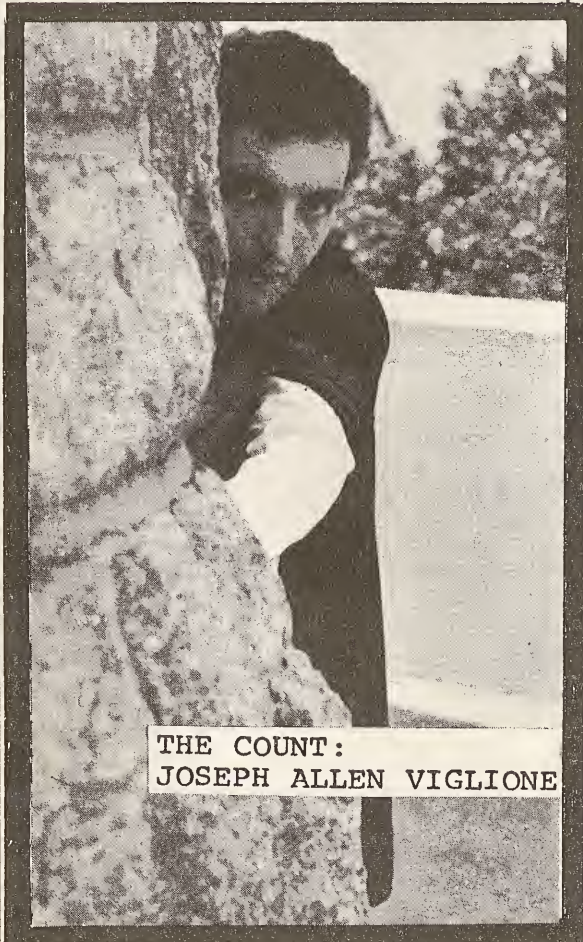
version of the Lou Reed classic, "Foggy Notion"). Lots more 45s, EPs, and LPs forthcoming, with full details as they happen in future PIG PAPERS.

## INFORMATION?

The guy to get in touch with when Boston comes to mind, as you may have gathered by now, is COUNT VIGLIONE. For copies of the several spiffy releases on his VARULVEN



label, or copies of his very regularly-published newsletter on the area's activities, "Auguste Pages", write Today to Box 83, Tufts University Branch, Medford, Massachusetts, USA 02153. The leading vinyl suppliers for the town (write to them with all your Boston Rock wants) is Discount (ask for Ray: 505 Washington St., Boston, 02111). There are many, many fine and certainly varied records coming out of the city these days. To try to prepare a shopping list in what little space remains here would be silly (ask the Count to draw up a discography for you), but I'll make one little review here: A year ago I received this EP called BLOWFISH IN THE NEW WAVE (see PIG PAPER #8). It's a sort of comedy/rock/satire creation, though simply labelling it as such grossly short-sells it. (Call it a Boston answer to Johnny Rubbish... or should that be the other way around?) I urge you to send \$2 now to Paul Lovell (PO Box 132, Chesnut Hill, Massachusetts, USA 02617) for a copy, until I get my hands on fifty or so for pigclusive distribution. And if you just can't stop, there's always that relic from punkdom Boston-style, the LIVE AT THE RAT album which should still be sitting in your local disc shop I'd wager. And don't dare forget Willie Loco's MCA albums (or, for history's sake, the first Aerosmith LP, on Columbia). Or Paley Brothers and Modern Lovers LPs as examples of vintage Boston rock up-rooted.



THE COUNT:  
JOSEPH ALLEN VIGLIONE





**WHERE THE  
ACTION IS**

# L.A.78

OR, "WHAT GARY PIG DID ON HIS HOLIDAYS"

guys) and "Riot On The Sunset Strip" (drug flick=bad boys), and on vinyl in, well, literally MILLIONS of releases (Sunrays to Seeds, Johnny Rivers to Jan And Dean, Captain Beefheart to The Barbarians). LA, a decade ago, housed the world's top recording facilities, a bumper-crop of able and ready musicians to suit every need, and a host of clubs at which to showcase the rash of nearby talent.

Something's definately happened over the past ten years. Like the art of R&R itself, Los A. has stagnated. Those golden kids who once mindlessly played volleyball and Dick Dale discs by the Pacific now mindlessly snort cocaine and new car interiors in the gold record dens of rock's Malibu elite. Those once vibrant "I want the world!" singers and players of that golden era have now all but vanished completely, be it in hippyhair and fringes to the north California hills (farewell, Sky Saxon...) or in rented tuxedos to the supper clubs and afternoon TV showbands (a long way down from "The Little Old Lady From Pasadena", eh, Tommy Tedesco?). What went wrong? Well go read BOMP Editorials if you crave such analytical pooh. Gary Pig doesn't know what went wrong, and if he did, he couldn't afford to add extra pages to his Paper to expound his bullshit. Let's just say it's now 1979 and we're all, to varying degrees, older.

Punk Rock (many argue it BEGAN in Los Angeles courtesy of The Count Five et al) always maintained it stood to bring back the fun and pop of the Monkees period. LA caught Punk in early 1977 and, like here in Toronto, went to town with it. (San Francisco '67 all over again). Rock clubs, some dormant since the Good Old Days Themselves, had a veritable stream of bands littering their stages for months. Stars (like The Quick, Arthur J And The Gold Cups, The Twits, Black Randy, The Doodoettes.....) became Overnight Sensations only to realize they were Has-Beens by the weekend. The accompanying hoopla (fanzines and radio shows) drove the media berserk with sensationalism. And the kids poured out of their bedrooms to dance. THAT'S ROCK'N' ROLL, right?

Right! But here it is, a little over one year since the newave explosion, and it's already funkning NOSTALGIA in some circles. And the Top 40's still stuffed with shit.

The story of What Happened is in essence the Story Of Los Angeles. Now PIG's Man In LA, our pal Al of FLIPSIDE Magazine (Western America's PIG PAPER), picks up the tale:

1978 started off with The Masque closing: the prime club responsible for bringing out new bands. It was the place almost every local punk band got their start in. Other bands too. The doors closed January 20 because of fire codes etcetera. The case immediately went to court.

The famed Whisky then became THEE club and supported newave until August when they banned most local stuff (especially PUNK, that four-letter word). Reason: nobody pays, damage, disrespect...

Next, The Rock Corporation, an old biker bar in the San

It's really very hard to say any thing new about Los Angeles, is it not? Ever since The Byrds first played Peter Fonda's birthday party way back when, LA's always seemed to be Rock'n'Roll City to me. Initial stomping grounds of The Beach Boys, The Mothers Of Invention, and every musician in between, the city's heydaze (1965/1966) has been immortalized in print by ex-Beatle booster Derek Taylor's liner notes and teen rag columns of the time, on celluloid in such cinematic milestones as "How To Stuff A Wild Bikini" (surf flick=good

**BLOW-UP**

**MAXIMUM  
ROCK&ROLL**

BLOW-UP IN 1978:

JANUARY	13	MASQUE
	14	MASQUE
MARCH	5	STA-WOOD
MAY	11	WHISKY-A-30-30
	12	WHISKY-A-30-30
JUNE	20	STA-WOOD
	21	STA-WOOD

**PUNK POSTER, L.A.-STYLE  
(I'M CONVINCED ALL THESE  
NEWAVE POSTER DESIGNERS  
ARE GOING TO END UP IN THE  
ART DEPT. AT K-TEL RECORDS)**

Fernando Valley, was the spot, with newave on Wednesdays and, starting in September, on weekends too!

As you read this, The Masque should have reopened. The reason, I'll take an educated guess, is pressure on various city departments and the landlord. There will be drastic remodelling done first, and, thanks to some obscure law called The Grandfather Ruling which states the premises were originally zoned for assemblies, a limited capacity will be enforced. Just how many people are allowed in will determine the whole style of the place. Most important of all,

**2 CROONERS CIRCA L.A.78**  
Top: JOHN DENNY(WEIRDOS)  
Below: SCOTT GRUEN(DEAD BEATS) Q: WHAT DO WHITE UPPER MIDDLE CLASS TEEN CALIFORNIANS GOT TO COMPLAIN(OR EVEN SING) ABOUT



The Masque will now be a legal, legitimate club as opposed to an underground one. I hope this will prevent it from being killed again.

Meanwhile, there are lots of one night stands where halls get trashed and an occasional newwave show at other mainstream clubs such as the Starwood, Golden Bear, and CooCoo's Nest.

We still need our own place to showcase our own music in. Until then, things will remain on ice.

As for Talent, the now active bands include

+ BAGS	* SHOCK
* WEIRDOS	+ DOGS
* GERMS	KIDS
* DICKIES	* WEASELS
* ZIPPERS	+ BLOW UP
* ALLEYCATS	SCREAMERS
* X	* PLUGZ
* CONTROLLERS	* RUNAWAYS

Now those are the bands that play around alot. Most have records out (\*) or will (+). You gotta realize that I like punkrock so most of these bands are punk.

They are the scene in LA. We also have alot of heavy metal, MOR, progressive and Top 40 bands but there's no scene there and I do not know much about them.

The bands listed below play regularly but some are going through radical personnel changes (could be gone altogether by the time you're reading this) and others are brand new:

EYES	F-WORD
FLESHEATERS	NEEDLES & PINS
MIDDLE CLASS	FURYS
ZEROS	GO GO'S
DEADBEATS	FLY BOYS
FEAR	RHINO 39
RED LIGHTS	HOLLYWOOD STARS
BACK STAGE	DYAN DIAMOND
PASS	SUNSET BOMBERS
POP	HEATERS
MOTELS	VOM
L.A. SHAKERS	LAST

Writing this down makes it seem like there's piles of bands, but in fact many are very much the same. I'm sure that by 1979 there will be many new bands, many old ones gone, and lots more to report in general. Stay tuned to THE PIG PAPER for my regular updates.

Thanks, Al. Now it's time for Gary to fill up the rest of the page.

Whilst in the thick of compiling this LA report, good old Rhino Records ("on Westwood Boulevard...") sent me a copy of the SATURDAY NIGHT POGO album, their collection of Los Angeles newwave bands. Comprising of fourteen groups' fourteen tracks recorded over the last couple of years, SNP is an often fun yet more often disappointing assemblage which just goes to prove that acts which make it to vinyl for the most part make it on hype, connections, and cash, NOT talent.

All but two of the cuts are of demo quality at best, but that actually helps! However, nothing short of erasure could save "I Wanna Play With Guns" by Needles And Pins, "Counting" by The Motels, or ALL of Side Two, which is highlighted only by the lamely nostalgic (as in B-Girls) "Legend" by Backstage Pass and a Ramones treatment of The Bee Gees' "Night Fever" (by The Hebe Geebees, ha ha

ha ha). Side One kicks off with the supposedly Yardbirds-influenced "Beauty Queen" by The Winos, which would've been much more at home on the Mothers' ABSOLUTELY FREE album. Good thing Keith Relf isn't around to witness such fluff. The Berlin Brats, LA's very own New York Dolls story, are a California cult band whose "Tropically Hot" is typically luke-warm. The Low Numbers fail miserably at producing The Great Lost Pistols Single ("Belsen Was A Gas"), Vom demonstrates once again that rock critics shouldn't be given guitars, and the rest is, well, the rest.

SATURDAY NIGHT POGO, like nearly all LPs these days, could be condensed into a single 99¢ 45: The Droogs' "Set My Love On You" (decidedly Paul Revere And The Raiders



circa 1966) b/w Wildman Fischer croaking "I Wanna Be Well". I believe I'd be safe in assuming that POGO is NOT a true representation of LA'78. Al assures me of such, plus I know enough from my experiences here that if and when a collection of Toronto newwave bands is released on disc, I'll bet my mint-condition BEATLES AND FRANK IFIELD ON STAGE record that this town's top talent (Simply Saucer, Secrets, Everglades...) would be deleted in favour of last year's model (Battered Wives, Diodes...). So, Los Angeles, and maybe even Rhino Records: You are forgiven.

There's not much left to say, except FOR FURTHER INFORMATION: Write Al c/o FLIPSIDE (7245 A. WHITTIER AVENUE, WHITTIER, CALIF. USA, 90602). He'll answer your questions, get you any of the LA records you desire, and send you copies of the definitive South California rock publication: His own! Also recommended fanzine-wise is SLASH (PO Box 48888, Los Angeles, Calif. USA, 90048). The latest and possibly greatest LA record shop is MOXIELAND (1417 S. Robertson Blvd. #4, West Los Angeles, Calif. USA, 90035). And, of course, there's always Bomp.....

THE RUNAWAYS' NUMBER ONE QUEEN OF NOISE JOAN JETT GETTIN HOT SOMEWHERE ON STAGE IN CALIFORNIA (AND GETTIN PLUMP BY THE LOOKS OF THINGS) AND, TO THE RIGHT, L.A.'S BIG HOPES, THE DICKIES, GOOFIN OFF



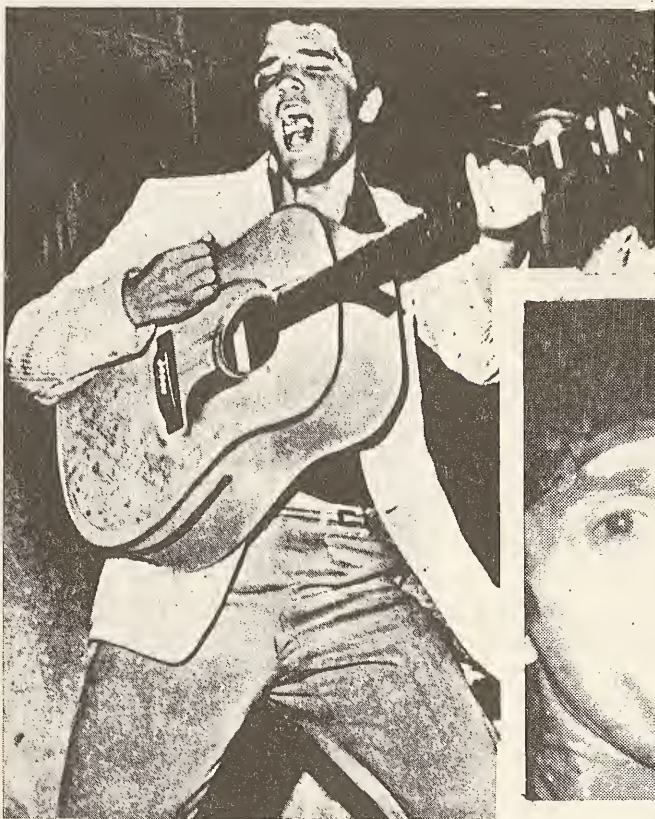
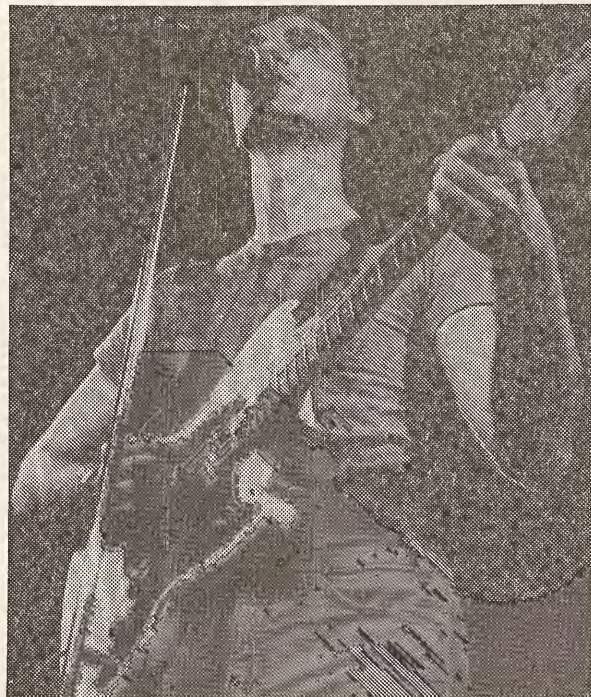


# PIGALLERY

At long last the truth can be told! At a recent Toronto appearance, DAVID BYRNE confirmed the year-long rumour regarding the interior sleeve photo of TALKING HEADS '77, his band's first album: "Yes, you heard correctly. The reason everyone's looking so weird in that photograph is because just before the shot was taken, I let out a huge fart!" PIG shutterbug Scott Graham can vouch for David: the singer/guitarist let loose with several glorious SBD ("Silent But Deadly") ones as the show below progressed (particularly during "Warning Sign").



CLASH'n'DIODE - is that the name of Toronto's newest ad-hoc punk dive? No, sez local know-it-all Ralph Alphonzo: It's the title of the photo above, the latest in Ralfonzo's seemingly never-ending PAUL ROBINSON, LEAD SINGER OF CANADA'S PREMIERE NEW WAVE BAND THE DIODES, MEETS THE STARS series. This time, the unsuspecting celeb is none other than TERRY CHIMES (?) whose band THE CLASH is so desperate for a North American break-through that they may even tour with the aforementioned Diodes in 1979. All we here at PIG can say is, Where In Hell Are THE 101'ERS now that we need'em?



ELVIS IS DEAD. So we told the world 'way back on Page 8 of PIG PAPER #5. But in the seventeen months since the King's fatal bathroom mishap and subsequent heart failure, the occupation of Elvis Presley Clone has kept thousands off the unemployment statistics. The best Elvis Imitator PIG's caught wind of to date is none other than veteran rock'n'roll on-stage trouser-splitter PJ PROBY, who, ironically, began his musical career eighteen years ago by recording demos for El. Recently, PJ underwent plastic surgery and molded his features - in fact, his entire body - to match the pose struck by the original Elvis in 1956 for the cover of his first LP. Proby now tours the world wailing "Tutti Frutti" and "Blue Moon" whilst retaining the famous pose, all the while moving only his lips and, occasionally, his hips. What does Presley's manager COL. TOM PARKER think of this latest Elvis Copy? "Well, sah, I'll tell ya: That there ROBERT GORDON sure does a better one".



Everyone was sure there'd be No Future for rotund STEVE JONES after his SEX PISTOLS mis-fired a year ago. But he doesn't say Die so easily: Steve recently hooked up with another famed rock'n'roll loser, the drug-hooked ex-NEW YORK DOLL and HEARTBREAKER JOHNNY THUNDERS, to form a new band for the specific purpose of, in the ex-Pistol's words, "Makin' lots of fuckin' money so's I can have my junk food and Johnny can have his junk".



CLASH & DIODE by David Buckley, DAVID BYRNE by Scott Graham, JOHNNY & STEVE by Anna Sui. Send us your own B&W Pigallery photographs for publication, ok?





"He was just getting too unco-operative" complained MIKE LOVE (second from right with the skinny, hairy legs). "Yeah, even worse than Brian!" chipped in AL JARDINE (far right with the chubby, clean-shaven legs). Who are the two TM'd-out BEACH BOYS bitching about now? None other than their drummer of eighteen years DENNIS WILSON, who prefers his Himalayan villa to the rigours of the BB's road tours these days. So Mike and Al recently decided Enough Was Enough and booted Denny right out of the band. Long-time Beach Boy back-up percussionist and ex-RUTLE RICKY FATAAR will once again take over Dennis' abandoned drum stool, but who will sing Dennis' crucial vocal parts on stage? BRIAN WILSON, demonstrating that his brain can still work when it has to, came up with the solution: JAN AND DEAN, tragic pop duo of yesterday who are currently skateboarding down memory lane to new-found fame and fortune. In this pigsclusive pic just wired in to the sty by the vacationing (somewhere near Surf City) Johnny Pig, we see The New And Improved Beach Boys on stage in Sacramento California (left to right: CARL WILSON, JAN BERRY, DEAN O. TORRENCE, BRAIN, MIKE, And AL). The big question is: Can Jan, after spending the past decade recovering from his legendary 1966 car crash, stand the grueling pace of one-night stands? Mr. Berry confidently replied "By all means, if only Dean would learn to sing on key".



Who's This? A pudgy David Clayton Thomas in the midst of dredging up Blood Sweat And Tears yet again? Hell, no! Surprise Surprise: it's The Raver himself, pleasantly plump REG PRESLEY, in the midst of rejuvenating THE TROGGS so as to give all his punkrock imitators a run for the mucus. The Original Wild Things are back in North America eleven years since last denting the Billboard Hot 100 and are sounding cruder than ever, as will be amply demonstrated (legalities permitting) on their up-coming LIVE AT MAX'S KANSAS CITY album. How is Reg coping with his latest come-back? "Simply marvellously, however, people keep screaming at me to throw them my white silk scarf. "That was the OTHER Presley" I have to keep reminding them". Oh, to be a rock star.....



Forget The Curse, Forget The (Battered) Wives, and PLEASE, Forget The Viletones: Toronto's latest and greatest "don't call us punk" sensations are THE SECRETS, pictured above (left to right: bassist JOHN HAMILTON, vocalist FREDDY POMPEII, drummer MIKE ANDERSON, and guitarist CHRIS HAIGHT) in their first hot-from-the-lab publicity pin-up. This cracker-jack quartet, one-quarter ex-DIODES and three-quarters ex-VILETONES, are busy thrilling Ontario teens with their dynamite mixture of newave'n'nostalgia, and are reportedly about to sign a multi-dollar recording contract with (who else?) Bomb Records. And if that isn't enough to whet your armpits, rumor has it the band is about to embark on a Canadian tour with the infamous SIMPLY SAUCER (as "A Saucerful Of Secrets?"). Do You Want To Know A Secret? Write to the lads at 94 Power Street, Toronto, Ontario, Canada, M4A 3A7.

SUEDE-O ELVIS and NEW BEACH BOYS by Johnny Pig, REG PRESLEY by Scott Isler, and THE SECRETS picture came to PIG courtesy of Margarita Passion (thanks!)





# REVIEW



## GARY PIG'S LITTLE REVIEWS

"AKRON COMPILATION" VARIOUS ARTISTS (Stiff): Jane Aire of The Belvederes can wail fairly convincingly in an early Grace Slick style, Tin Huey do a fair not-so-early Frank Zappa imitation, and the jacket of the disc features a scratch'n' sniff auto tire. The whole thing smells to me. (Must be alot like Toronto in Akron...) FOUR OINKS

"ALMOST SUMMER" MOVIE SOUNDTRACK (MCA): Whilst Mike Love isn't on tour with The Beach Boys butchering "Fun Fun Fun", he cruises the college and TV talk-show circuit with his new band Celebration. Celebration got a gig writing and performing the score for the "Almost Summer" flick ("Animal House" without the tits and swear words), which opened and closed so fast in Toronto I didn't even get to the theatre in time to see it. If the movie was anything like this soundtrack LP, I can understand why. FIVE OINKS (for the theme song)

"ANIMAL HOUSE" MOVIE SOUNDTRACK (MCA): Not as funny as the film. How utterly sacrilegious to see "Louie Louie" taken out of context. Otis Day And The Knights are a gas though. FOUR OINKS

(BATTERED) WIVES BATTERED WIVES (Bomb): I can vividly recall the old (Spring 1977) original (with Robert and Colin The Fox) Wives churning out who-gives-a-shit Merseybeat and R&B in the crummiest dives Toronto had to offer (and That's Crummy!) Listening to this LP, I can recognize little of those Wives. What I hear is a once-vibrant unit castrated in the name of commerciality. So what else is new? FIVE OINKS

BEACH BOYS MIU ALBUM (Brother): Like their 20/20 LP a decade ago, MIU is a throw-together to free the Boys from their latest recording contract. Hence, we have some lifeless R&R Revivals left over from 15 BIG ONES (including a rancid "Peggy Sue", issued as a 45 to cash in on the Holly Daze), some mediocre post-therapy Brian Wilson Originals (and a liner photo) left over from LOVE YOU, and lotsa filler that could pass for (and could very well have been) Celebration. A poor Beach Boys LP, though it tops most everything else I've heard this year. (Personally, I'm still waiting for Carl's solo album) SIX OINKS

BLONDIE PARALLEL LINES (Chrysalis): In the immoral words of John Ono Lennon, ex-MBE: "A pretty face may last a year or two, but pretty soon they'll see what you can do". THREE OINKS

GLEN CAMPBELL COLLECTION (Capitol): Last issue, I admitted I kinda dug the new Diodes single. Now I'm out-oinking Devo and even (gasp!) The Ramones for a Glen Campbell suede-o K-Tel album? You faithful readers out there must think I'm either an A-1 satirist or an AA-1 goon. Well, gimme "The Wichita Lineman" or "Galveston" over "Jocko Homo" or "Go Mental" any old day of the week! SEVEN OINKS

CAPTAIN BEEFHEART SHINY BEAST (Warner Brothers): Finally...a fitting sequel to TROUT MASK REPLICA! The Magic Band hasn't sounded so great in donkey's years, and the ol' bat chain puller himself, Mr. Don Van Vliet... well, what can I say except EIGHT OINKS

SHAUN CASSIDY UNDER WRAPS (Warner Brothers): Move over David: your baby brother Shaun's about to nose-dive just like you. (And I pinned SO much hope on Shaun after "That's Rock And Roll" and "Hey Deanie"... ) THREE OINKS

ELVIS COSTELLO "(I DON'T WANT TO GO TO) CHELSEA" b/w "TINY STEPS", "NIGHT RALLY" (Columbia): CBS Records (Canada) Ltd./Ltee. is finally learning the delicate art of newwave packaging, albiet two years late. And so, we have, in cheap pic sleeve, The King's (HA!) latest near-hit "Chelsea" (bleech), plus "Night Rally" from the overseas version of THIS YEAR'S MODEL (blah) and - SURPRISE! - another Costello Great along the lines of "Less Than Zero" and "No Action". I mean the FANTASTIC "Tiny Steps", which may or may not be about crushing cremated infants with Cuban heels. All-in-all, a typical EC release, coupling the shit with the Shine-ola. SEVEN OINKS

WAYNE COUNTY AND THE ELECTRIC CHAIRS STORM THE GATES OF HEAVEN (Safari), BLATANTLY OFFENSIVE (Attic): Two County albums in as many months for us hungry Canadians. HEAVEN is a splendid disc all-round, highlighted by the definitive cover of "I Had Too Much To Dream Last Night". OFFENSIVE is the Chairs' ODDS AND SODS collection of primarily already-released tracks, featuring The Hit Singles "Eddie And Sheena" And "Fuck Off". Both these records merit placement on the PIG Required Listening list. SEVEN/EIGHT OINKS

DEAD BOYS WE HAVE COME FOR YOUR CHILDREN (aka DOWN TO KILL) (Sire): The Dead Boys are dead. At least Stiv realized such and is settling down (see Page 11) THREE OINKS

PIG wants YOUR record reviews And  
PIG wants YOUR records to review!



DEVO Q: ARE WE NOT MEN? (Warner Brothers): 50¢ Show (as in Ted Nugent), and 50¢ Hype (as in Kiss), all to the beat of recycled Led Zeppelin and KC And The Sunshine Band riffs. A: WE ARE NOT AMUSED! TWO OINKS

DUCKS DELUXE DON'T MIND ROCKIN' TONITE (RCA): Canada finally has its very own domestic Ducks release, several years after the band's sorrowful demise (good old Canada!). It's a Greatest Misses package with some good and lotsa great cuts. RCA would've loved to call this record ROOTS OF PUNK I bet. SEVEN OINKS

(ROMPIN') RONNIE HAWKINS SOLD OUT (Roulette): Ronnie didn't really sell out. It's just that despite several unsuccessful stabs at global stardom, the undisputed King of Canadian Rock remains content to sing his pioneering hits of the early Sixties to an ever-faithful following in the bars across Ontario. Those hits are herein repackaged yet again for the benefit of those curious movie-goers who watched Ronnie steal "The Last Waltz" away from all those six-figure L.A. "rock stars", many of whom (The Band in particular) can be heard on this LP in embryonic fine form. This album is worthy of purchase if only for the gut-wrenching "Who Do You Love", which after fifteen years is as dazzling an example of good old rock'n'roll as any. NINE OINKS

MODERN LOVERS LIVE (Beserkley): For some reason this, along with all of Johnathan Richman's repertoire, evokes a sense of 1961 Monday Night Hoot. Don't ask me why... NINE OINKS

MOTORS APPROVED BY (Virgin): Okay, okay: I realize all those bands whose first albums last year were labelled Punk are turning Pop in '78. But nothing on this second Motors LP meets my approval. I say Take me back to the phoney heaven of '77. FOUR OINKS

NASH THE SLASH NASH THE SLASH (Cut-Throat): Toronto's very own one-man eclectic electronic ensemble releases a twelve-inch disco-mix 45. Like the Slash's concerts, I marvel more at his courage than his talent. FIVE OINKS

PAGLIARO LIVE (RCA): Here's this Montrealese who has single-handedly defined Canadian Top 40 Rock in the Seventies. Unfortunately, it seems nobody hears enough of him to become as enthralled as I was when his 1971 opus "Lovin' You Ain't Easy" first came my way. Now RCA's re-issued the Pag's totally stupendous 1973 In Concert album, so all of you out there have no excuse. Become a Pagliaro fanatic! NINE OINKS

PIRATES SKULL WARS (Warner Brothers): Remember Johnny Kidd And The Pirates, prototype British maximum R&B band of sixteen years ago? If not, catch up with the late Johnny's back-up band's second bum-pounding reunion album. EIGHT OINKS

ELVIS PRESLEY A CANADIAN TRIBUTE (RCA): This gold-vinyl hunk of snot from some warped brain at RCA is the audio equivalent of the Elvis kitchen dispensers and glow-in-the-dark garbage can lids. Elvis deserves better and so do we. ONE OINK

RAMONES ROAD TO RUIN (Sire): The lads' aptly-titled RUBBER SOUL. "It's a step ahead!" cry Ramones defenders. "It's a lousy record!" the majority of us are beginning to realize. FOUR OINKS

"RHINO ROYALE" VARIOUS ARTISTS (Rhino): Anything Rhino Records cares to release is A-OK with me. Because Rhino's the label that freed one of the premiere Sixties R&R legends, Wild Man Fischer, from a cruel and premature disappearance to record a wonderful single (included in ROYALE) and a tremendous album (WILDMANIA - see PIG PAPER #9) EIGHT OINKS

BOB SEGARINI GOTTA HAVE POP (Bomb): I haven't even heard this record yet (Bomb's too cheap to send me a promotional copy I guess... And After All I've Done For Them!), so this review is based strictly on the silly tri-colour cardboard soft drink bottle (sound familiar?) displays GOTTA HAVE POP sits in at my local sound emporium. Bob Segarini, for those of you fortunate enough to be living outside the reach of Canadian record distributors, was a member of The Wackers, once Canada's answer to Mott The Hoople/The Spiders From Mars/et al. When that group joyously disbanded, Bob ended up in Toronto, where he's spent the past year or so running the audio board for various uniformed newwave bands. (No wonder they all sounded so awful!) Next, he hit on his old pals at Bomb and for some reason an album of Bob Segarini (shag-hair cut, bell-bottom slacks taken in, glitter off cheeks) copying Nick Lowe copying Take-Your-Pick-From-Yesteryear. GOTTA HAVE POP succeeds only in demonstrating the state of Canada's music biz: Two years behind everyone else (as always). GOTTA HAVE POP is truly a Bomb. Maybe someday I'll listen to it anyways... HALF AN OINK

SEX PISTOLS TOUR OF SCANDINAVIA (Sex Pistols), "THE BIGGEST BLOW" b/w "MY WAY" (Virgin): The SCANDINAVIA bootleg LP captures our heroes in their prime on stage before an adoring mass of pogoers circa August '77. Makes the Pistols of the American tour four months later handicapped in comparison. These helpful Taiwanese (?) bootleggers have padded out Side Two of their album with the band's first four British B-sides. ("Did You No Wrong" remains one of their finest). I can't add much to what's already been blathered about "The Biggest Blow" except the Biggs Interviews Cook And Jones portion of the twelve-inch release is a trite amusing and "My Way" is a fitting swan song in retrospect. SEVEN/SIX OINKS

ARMAND SCHAUBROECK RATFUCKER (Mirror): To quote this bitterly brilliant LP's liner note, "I doubt if you'll ever hear this record on the radio". I add to that: "I doubt if you'll ever find this record on sale anywhere". To be on the safe side, order yours Today c/o Mirror Records, 645 Titus Avenue, Irondequoit, New York, 14617, USA. EIGHT OINKS

SHIRTS THE SHIRTS (Capitol): The first two songs on this LP, "Reduced To Whisper" and "Tell Me Your Plans", are excellent examples of current New York City rock, I guess. (Whatever that means...) However, the remaining eight cuts pale in comparison. An above-average debut nonetheless, and vocalist Annie Golden was real sweet and cute when I bumped into her (literally!) at a Ramones concert a while back. SEVEN OINKS

SPITBALLS SPITBALLS (Beserkley): Those yahoos from PIG's label OF '78 revive the lost art of Party Album. This is a record custom-designed to vop your brains out. NINE OINKS

SYMPATHETIC EAR MY NAME IS SCHREIBMAN (Dog): Is this Flivva, Government, or some Syd Barrett-produced Pinsteds out-takes? FOUR OINKS

TALKING HEADS MORE SONGS ABOUT BUILDINGS AND FOOD (Sire): Brian Eno bugs me, but even he couldn't manage to produce a poor Talking Heads album. I love this record, right down to the photomosaic and shrink wrap. TEN OINKS

TITS "DADDY IS MY PUSHER" b/w "WE'RE SO GLAD ELVIS IS DEAD" (Plurex): This once-obscure (till I started up a record distribution scheme on the side) Dutch single ranks right up there with other such seven-inch splendours as The Randell's "Martian Hop", Napoleon XIV's "They're Coming To Take Me Away", and Edd Byrne's "Kookie, Lend Me Your Comb". Someone should make a tape of the B-side and send it to the guy who compiled ELVIS: A CANADIAN TRIBUTE. TEN OINKS

WHO WHO ARE YOU (MCA): (see Ramones' ROAD TO RUIN)

## Introducing KEITH RICHARD(S) of the ROLLING STONES in

# BLINDATE

IN WHICH PEOPLE  
REVIEW STUFF BUT  
ARE NOT TOLD  
WHAT THEY ARE  
REVIEWING UNTIL  
AFTER THEY HAVE  
REVIEWED IT.



(PICTURED ABOVE) HALF OF THE GLIMMER TWINS FIRST HEARS HALF JAPANESE

KEEF IS NO STRANGER TO THE CITY OF TORONTO THESE DAYS, WHAT WITH HIS DRUG DEALING, DRUG BUSTS, DRUG TRIALS, AND DRUG BENEFITS. HOWEVER POPULAR HE MAY BE WITH THE ROYAL CANADIAN MOUNTED POLICE, HE'S NOT A WELCOME FACE TO THE HOTEL OWNERS OF THE CITY. CONSEQUENTLY, WHILE IN TOWN RECENTLY FOR HIS LATEST DRUG HEARINGS, KEITH DROPPED BY PIG'S TORONTO STY FOR SOME TEA AND SYMPATHY (NOT TO MENTION A BUNK FOR THE NIGHT). THE MORNING AFTER, THE DARTFORD RENEGADE AGREED TO PLAY "BLINDATE" WITH US BY WAY OF THANKING US FOR OUR HOSPITALITY.

AUGUSTE PHENOMENON "THE GUITARMASTER" (Varulven)

KEITH: Starts off like an old Alice Cooper thing. The singer sounds like a cheap imitation Barry McGuire. What - is this song all about famous guitar players? JIMMY PAGE? They mentioned ol' Baby-Face Page and not ME? Bomb! Bomb! Take this fuckin' record off....

MICHAEL BLAISE AND CHEATER "SCORING POWER" (APB)

KEITH: The beginning of this one gives me the old New York City crawls. Pretty effective. Sorta falls apart as it goes on though, don't it? I mean, what's there left to say about New York anyway? Could you tell me who produced this one?

GARY: Funny you should ask. You're not going to believe this:

Giorgio Gomelski.

KEITH: Giorgio produced it? THE Giorgio Gomelski?!

GARY: Yes. How many Giorgio Gomelski's are there around? He used to manage the Stones didn't he?

KEITH: Very early on, yes. But the Stones tracks he recorded sure sounded better than this record.

THE BOYFRIENDS "I DON'T WANT NOBODY (I WANT YOU)" (Bomb)

KEITH: Wow! What the fuck is this? It's incredible! Sounds like me at nineteen! FABULOUS! Play it again, will ya?

GARY: Sure. I love this one alot too. Even the B-Side's a killer.

KEITH: Beautiful song. I wanna tape of this one.

COUNT VIGLIONE "THE MORN OF THE CONFRONTATION" (Varulven)

KEITH: Never takes off. Disjointed. Remind me to play you some old Brian Jones songs we recorded around SATANIC MAJESTIES: They sound just like this. Silly chord-organ, too long.... Thank god we got rid of Brian when we did.

FILTH "DON'T HIDE YOUR HATE" (Plurex)

KEITH: Ahh - Punk Rock! I wondered when you were gonna make me listen to some of this stuff. Nice guitar solo. This isn't The Viletones is it?

GOD'S HEART ATTACK "TREAT ME LIKE A DOLL" (No Fun)

KEITH: This starts off like The Ramones, back when they were good. Then it turns into punk. Take it off....

HALF JAPANESE "NO DIRECT LINE FROM MY BRAIN TO MY HEART" (50,000,000, 000,000,000,000,000 Watts)

KEITH: Hey! What's going on? Your turntable screwed up?

GARY: No.

KEITH: Hmmm.... in that case, No Comment.

THE HELMETTES "I DON'T CARE WHAT THE PEOPLE SAY" (No Fun)

KEITH: More punk. The singer sounds like Johnny whatisname. Still, as I was telling Mick the other day, you gotta admire these bands for their high energy level. If the Stones tried to keep up this kinda pace nowadays, we'd have a coronary before the second verse. Take it off. It's making me feel old.

DON KRISS "DON'T TELL ME" (Carrot)

KEITH: This is a nice enough one. Nothing spectacular, but it would've made the Top Ten back in '65.

LORD MANUEL "ASTRAL WARRIOR" (Lord Manuel)

KEITH: Uh-oh.... get out the hash pipes. Is this the soundtrack from that new Dracula movie they're making?

THE MOLLESTERS "PLASTIC" (Plurex)

KEITH: Not again! GET OFF THIS PUNK STUFF!!

THE NOW "I'M EATING OFF A FASHION PLATE" (Out Of Print)

KEITH: This sounds really amateur. Crummy playing, crummy song, crummy production. The singer thinks he's in "The Rocky Horror Picture Show". Awful record. Is it from Toronto?

TINA PEEL "PYJAMA PARTY" (Dacoit)

KEITH: Blondie without that chick singer? No? Well, doesn't matter.... Hey, let me take a look at that one. What a great lookin' label!

THE RESIDENTS "SANTA DOG '78" (Ralph)

KEITH: Hmmm.... Sounds like Brian's come back to haunt me again. This could be the musical score from some obscure black-and-white European film. Is it about Christmas or what? I bet it's The Residents, isn't it?

GARY: Right!

KEITH: Know how I knew? We were recording with them a while back in L.A. Watch out: the new Stones album is gonna be a gas!

THE SPYS "MIDNIGHT RIDERS" (Black Market)

KEITH: What a drag. Can I use your can?

THE STRANGLERS "WALK ON BY" (United Artists)

KEITH: Wait a minute - I've got it! Dionne Warwick at 16 P.M. No? Ummm.... The Doors? NO! I know: The Stranglers!

GARY: Yup.

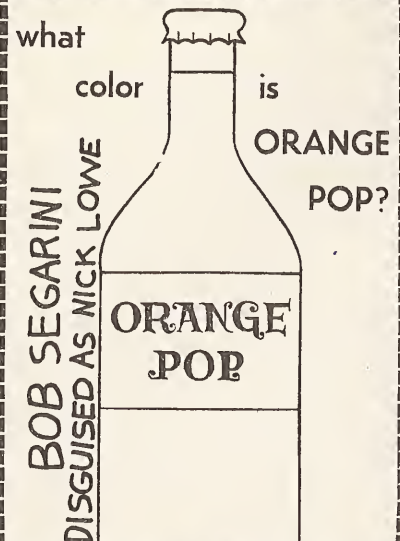
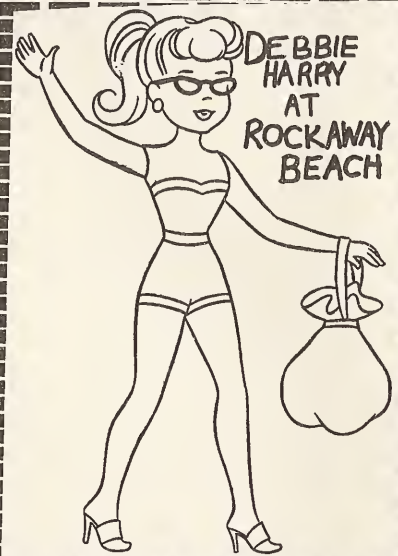
KEITH: The Stranglers' success today is as baffling to me as The Dave Clark Five's success in the Sixties.





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4. "TAKE A CHANCE ON ME" by ABBA  
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6. "SORRY" by GREG KIHN  
(from the "Next Of Kihn" album on Beserkley)
7. "WILD DUB" by GENERATION X  
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8. "ARTISTS ONLY" by TALKING HEADS  
(from the "More Songs About Buildings And Food" album on Sire)
9. "DADDY IS MY PUSHER" by TITS  
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